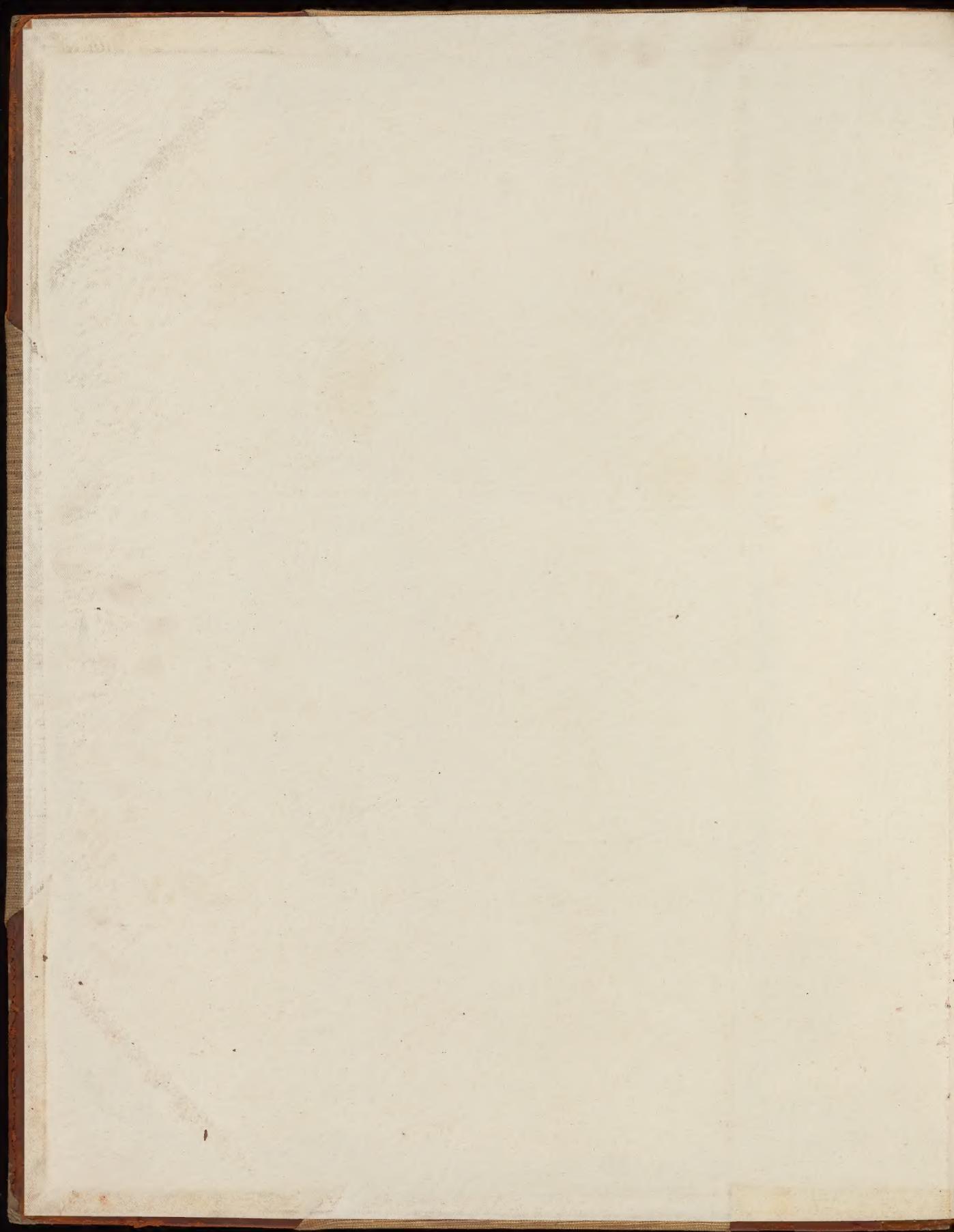


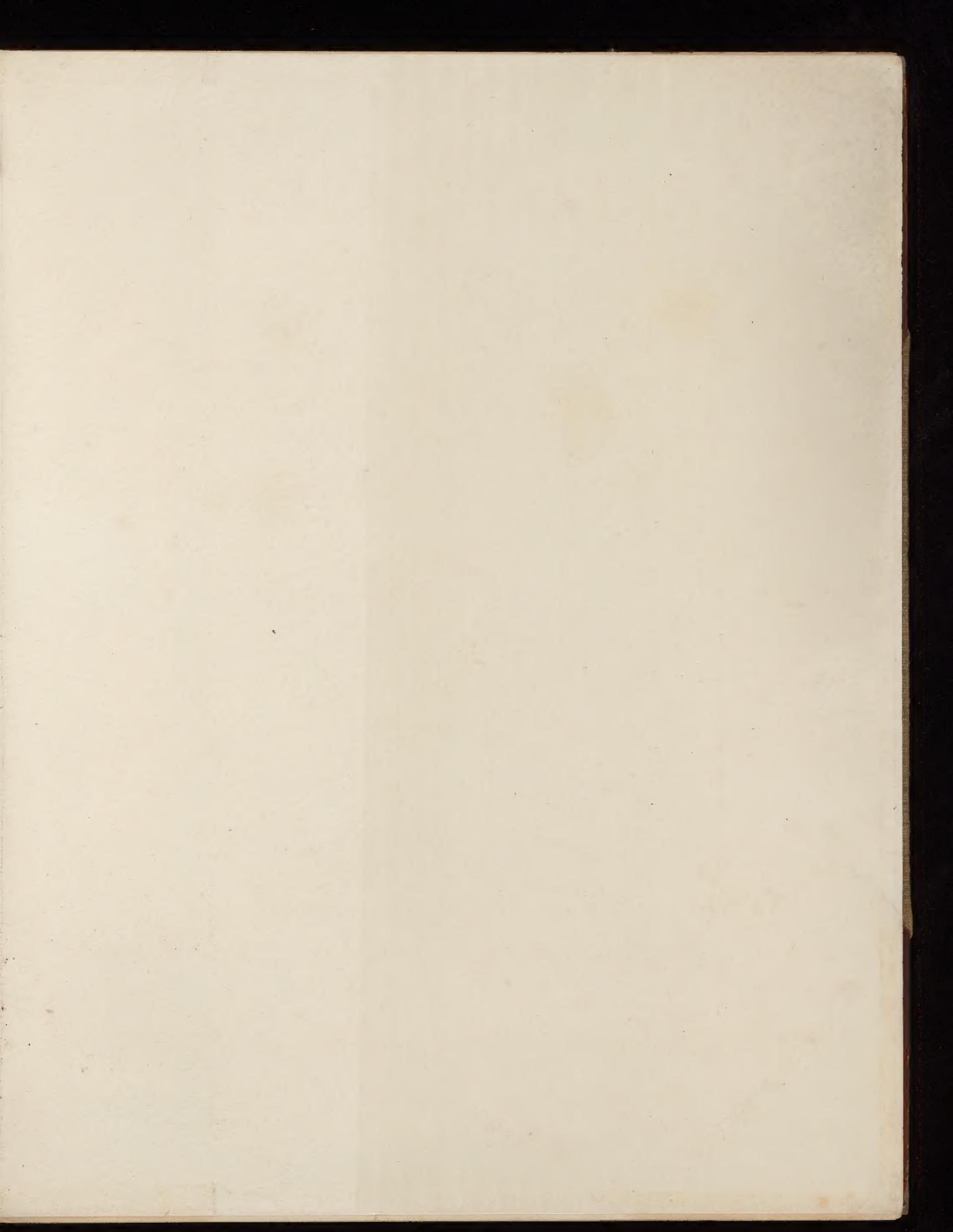
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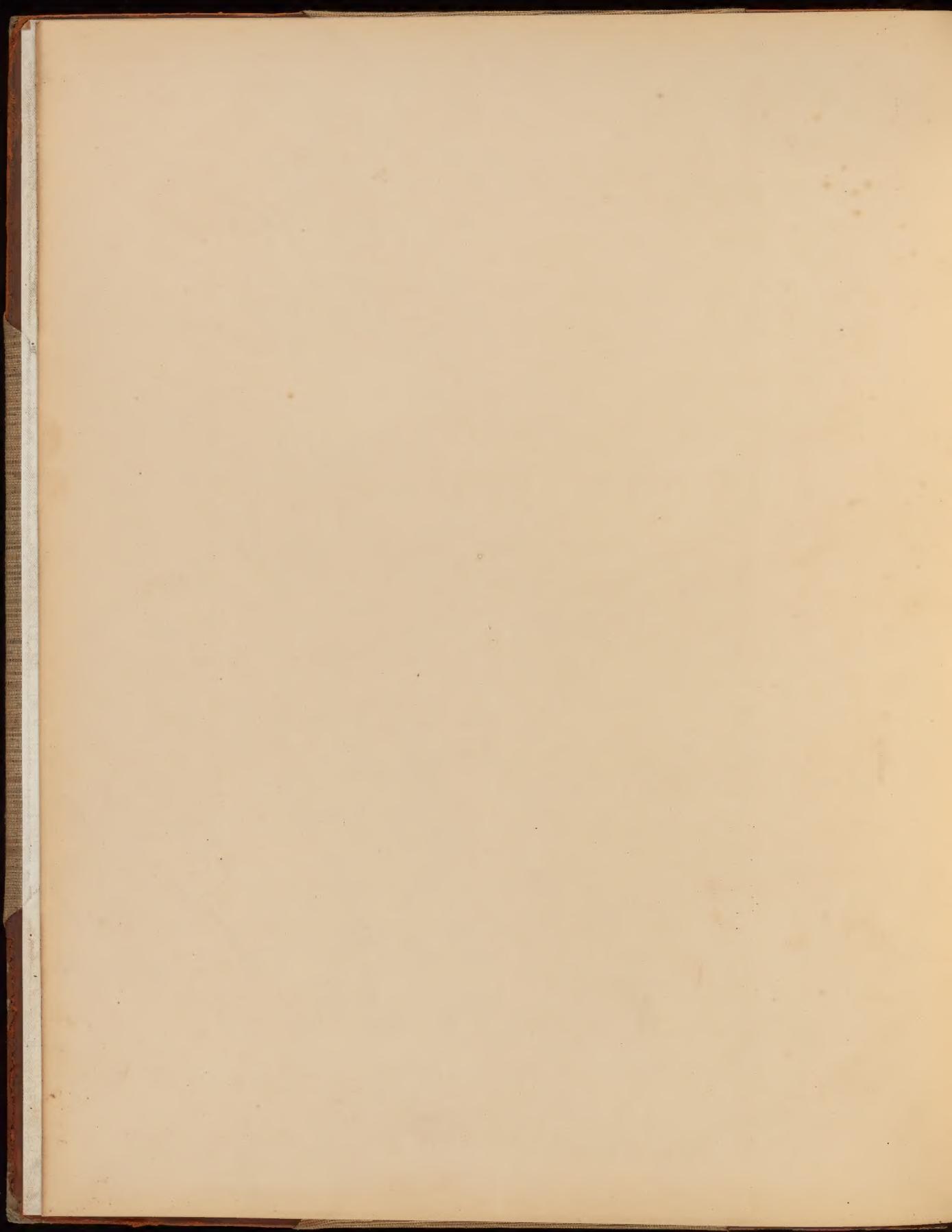


SECTION 9









THE ART OF THE WORLD

Grand (Columbian) Edition de Luxe

Limited to 500 copies

SECTION NINE

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Illustration by J. L. Godeau

Copyright 1907 by J. L. Godeau

J. L. GEROME : THE SERPENT CHARMER.
PHOTOGRAPHIE GOUVIE.

THE SERPENT CHARMER.

J. L. GÉRÔME.
(French School)



J. L. GÉRÔME

This famous artist, a sculptor of talent as well as a great painter, has attempted a vast variety of subjects. His first marked success, "The Cock Fight," was a theme borrowed from the ancients; upon the other hand, the carnival scene—the "Duel between Pierrot and Harlequin," now in the gallery of the Duc d'Aumale—is essentially an impressive page from the life of to-day. Finally, let us recall his pictures of Oriental life, of which the most notable and successful depict scenes of the present time.

In this painting, which was loaned by Mr. Alfred Corning Clarke, we see the tiled hall of a Persian palace. The old chief, pipe in hand, and his curved scimitar hanging at his belt, watches the performance. Standing upright and completely naked, the young Arab, a boy of perhaps fifteen years of age, allows the boa to wind itself around his body. An aged fakir, crouched on the ground, plays upon his flute, and at the music the serpent raises its flat head and sends forth hiss after hiss. This picture proved one of the most popular of the works in the loan exhibition at Chicago.



THE FORECLOSURE OF THE MORTGAGE



SARAH P. BALL DODSON

THE MORNING STARS. SARAH P. BALL DODSON. (*American School.*)

The graceful fancy that inspires Mrs. Dodson's picture, "The Morning Stars," has been used by many painters, but not often more effectively than by this American artist. Each of these floating nymphs bears aloft her glittering star, while the leader waves a torch and beckons onward her endless throng of followers. The chief figures of the composition form a group of remarkable grace and movement. Mrs. Dodson is an American who studied in the West, and has had pictures at several exhibitions in Chicago. She is now settled in Brighton, England.

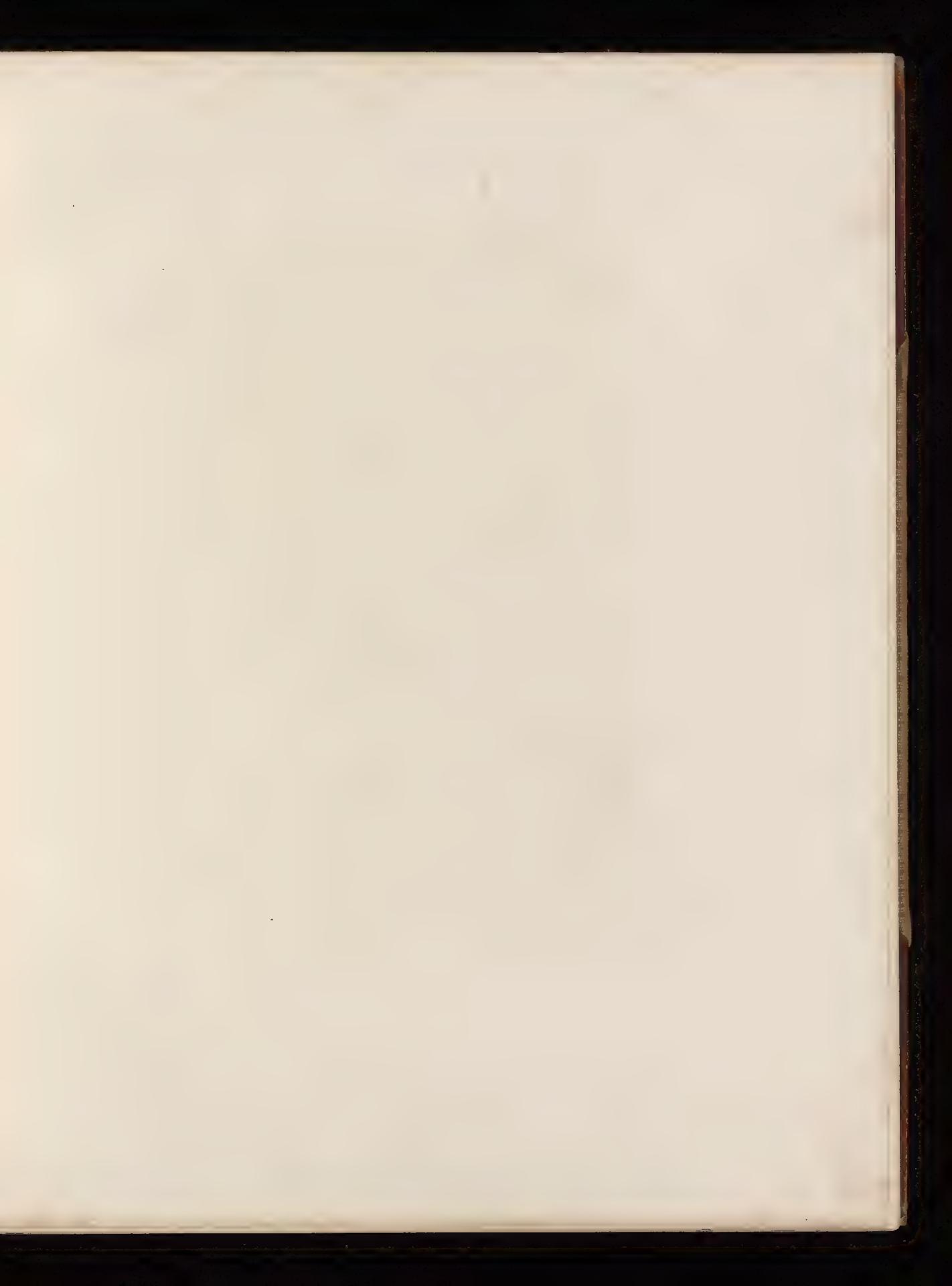
THE FORECLOSURE OF THE MORTGAGE. G. A. REID. (*Canadian School.*)

Mr. George Agnew Reid, a talented and progressive painter of the figure, whose home is in Toronto, was born in the province of Ontario, Canada, in 1860. He studied art in Toronto, Philadelphia, and Paris, and since 1888 has sent pictures regularly to the *Salon*.

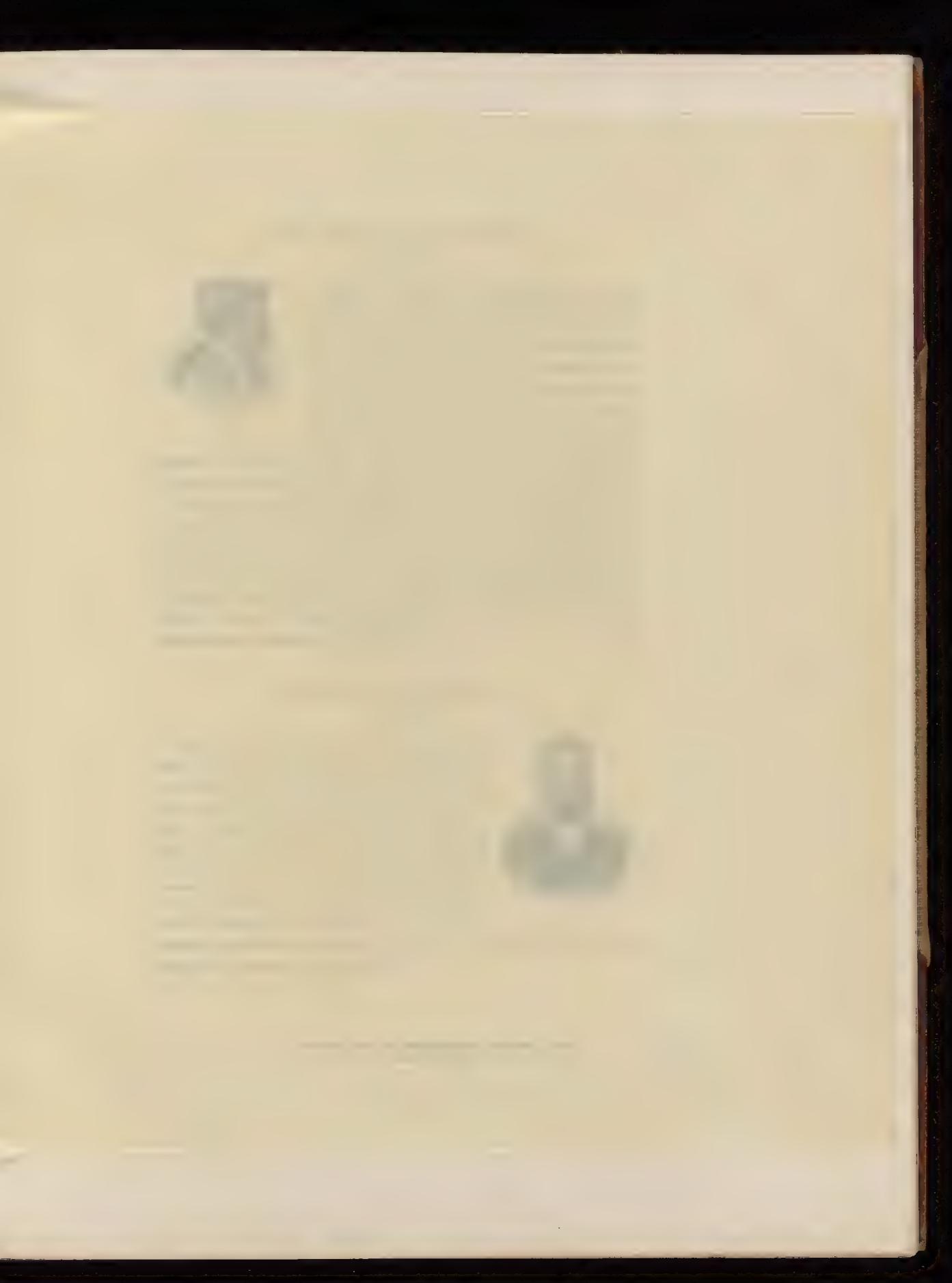
"The Foreclosure of the Mortgage" tells its story vividly. The head of the family is disabled by sickness, and at last the struggle has ended adversely, and the sheriff's officer has appeared with the dreaded announcement which means homelessness and ruin.



G. A. REID









JOHN S. SARGENT: ELLEN TERRY AS LADY MACBETH
PHOTOGRAPH BY GOLDFELD

ELLEN TERRY AS LADY MACBETH.

JOHN S. SARGENT.

(*American School.*)



JOHN S. SARGENT.

Miss Ellen Terry holds at present the scepter of tragedy in England, and as Lawrence painted in other days the portrait of her illustrious predecessor, Mrs. Siddons, so Mr. Sargent now represents Miss Terry in a part in which she has obtained one of her great successes, Shakespeare's Lady Macbeth. The supreme moment of the woman's life has come; she has seized the crown, and holds it aloft in order the better to realize her power. Her dreams have not yet brought her the pale figure of her victim, which henceforth will haunt her bedside. A few days later will find her wandering, candle in hand, along the castle corridors, with the curse of that stain of blood upon her.

Mr. Sargent, whose fame has been chiefly made as a portrait painter, has painted here a picture which England should value. The artist is a cosmopolitan. Although born of American parents, in Florence, he can lay claim both to France and America, for he has lived long in Paris, and he still calls himself an American. He obtained his first successes at the Paris Exposition of 1889, when he was rewarded with a first prize and the Cross of the Legion of Honor. He has been elected a member of the Royal Academy, and his reputation as one of the most brilliant painters of the day is international.

THE VILLAGE PLAYGROUNDS.

B. GENZMER.

(*German School.*)

The artist has found his subject in a village near Berlin. He has undertaken to picture the movement of the children and their graceful poses, and at the same time to make us feel the clear air and luminous atmosphere of these villages of Brandenburg—that sandy and barren country—the cradle of the empire. The group in the foreground is particularly well studied and happily rendered. The innocent gaiety of the children engaged in their game, and the motherly care of the little girl who is comforting a weeping infant, show a power of thoroughly sympathetic interpretation. M. Genzmer is a native of Berlin, and a pupil of the Academy of Arts of that city.



B. GENZMER

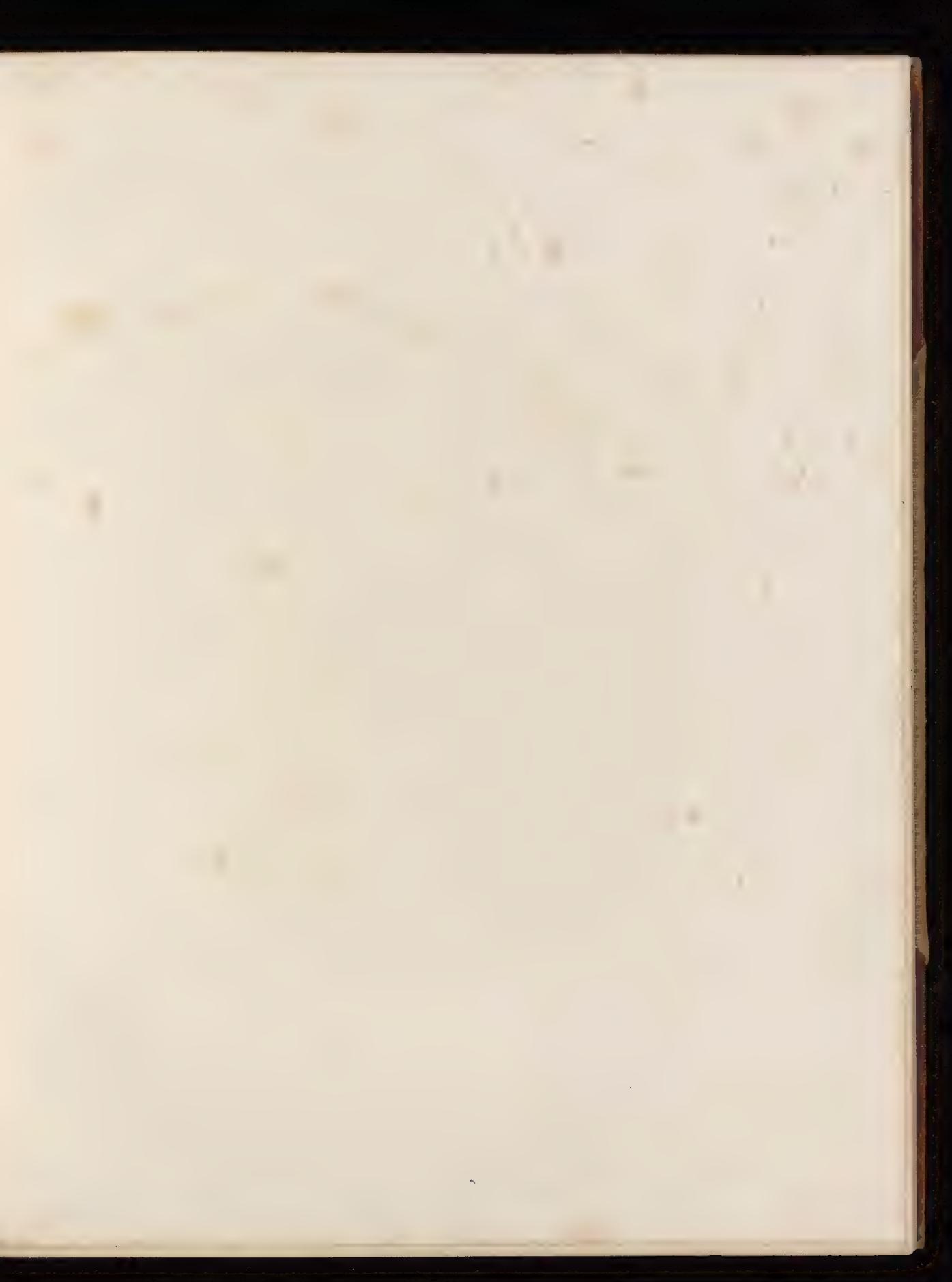


THE VILLAGE PLAYGROUNDS.

B. G. N. H.

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13







A. WALLANDER POULTRYERS
PHOTOGRAPH BY GOLDBECK

POULTERERS.

A. WALLANDER

(Swedish School.)



NEBRASKA BUILDING.

This admirable example of a wholesome realism illustrates the effective use which can be made of a delicate medium—pastel. In point of force and robustness the picture held its own when surrounded by oil paintings at the exhibition in the galleries of the Fine Arts Society in New York, which followed the close of the Columbian Exposition.

Nothing could be more sincere and straightforward than the artist's delineation of his subject. The weather is cold, as one may see by the closely buttoned coat, but the half-numbed fingers move steadily through their task, and the wife at least wears a look of cheerfulness. The husband stares into vacancy. Perhaps the grouse beside him and the bird between his knees recall younger days, when he, too, knew the tingling pleasure of outdoor sport and roused the coverts with his gun. It is a simple, homely subject, but one good to look upon—sympathetic, and full of human interest.

M. Wallander resides in Stockholm, but, like Anders L. Zorn, he has rounded out his art education in Paris, and his promise has been recognized outside of his own country.

EMBARKATION OF EMIGRANTS AT ANTWERP. EDGARD FARASYN. (Belgian School.)

The great steamer, lying at her pier in Antwerp, is almost ready to turn her prow westward. A procession of heavily laden emigrants and stevedores passes up the gang plank in the background. Immediately before us youth and old age, doubt, fear, and unconsciousness are gathered as the decisive moment draws near. Meantime the officers shout and gesticulate, to hasten on the work, for the hour of sailing is close at hand.

M. Farasyn's large painting was one of the most conspicuous and interesting of the pictures in the Belgian Section at Chicago, and its popularity insures a welcome for our reproduction. The artist is a successful painter of *genre* and more important figure compositions, who holds a high rank in his own country, and has gained recognition elsewhere. His home is in Antwerp.



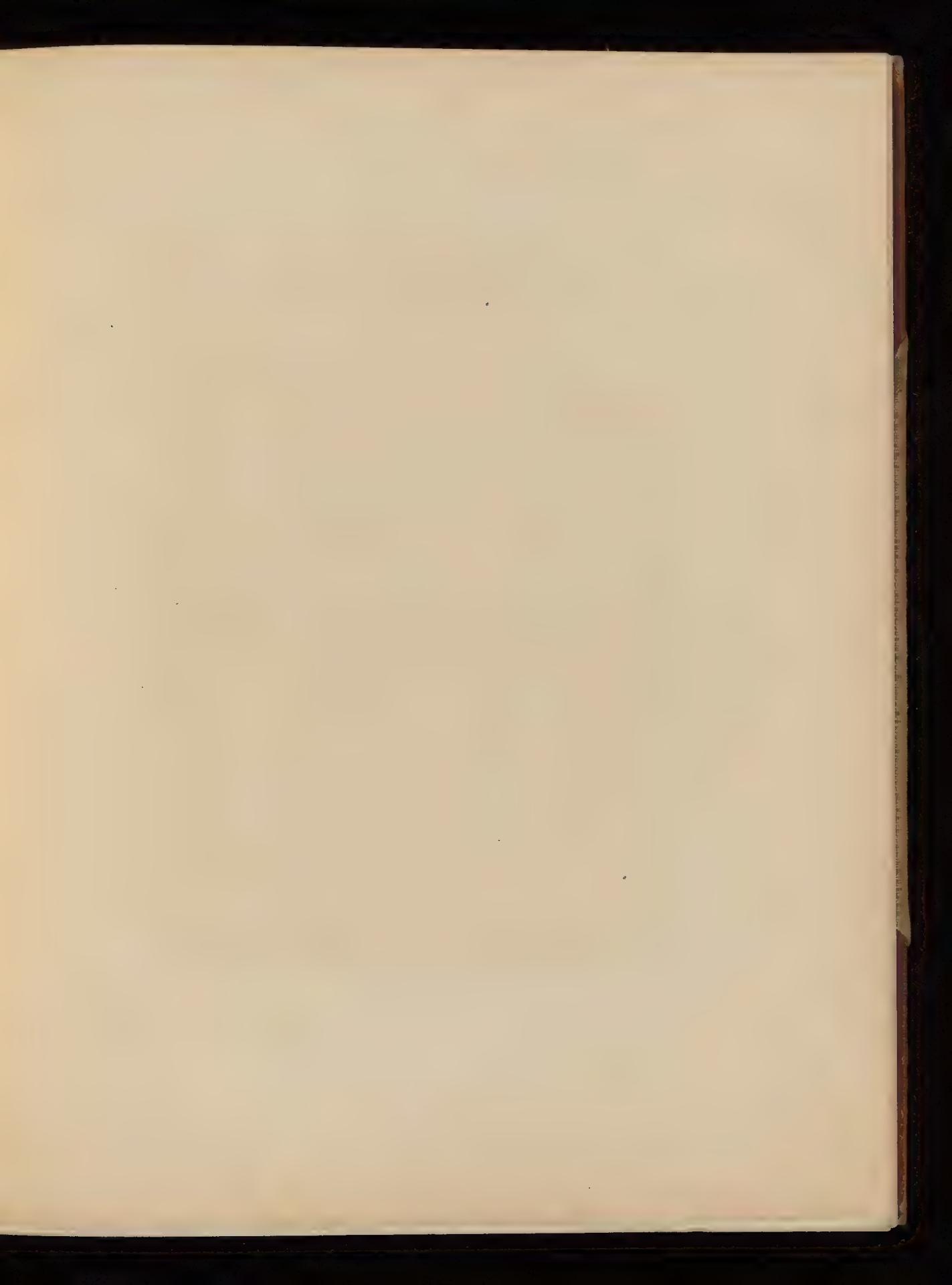
EDGARD FARASYN

LUDVÍK FABIAN

EMBARKATION OF EMIGRANTS AT ANWERP.



©Obrazatelnyj arhiv V. V. Kossi





JOAN OF ARC LISTENING TO THE VOICES.

D. MAILLART.

(French School.)



DETAIL OF CAPITAL
FISHERIES BUILDING

Joan of Arc, the humble peasant of Domremy, was sitting near a fire of fagots one evening, when she heard voices which seemed to issue from a cluster of neighboring trees. She passed her hand over her eyes and fell upon her knees, and in a flood of light there appeared to her an angel beautiful as St. George, with a sword in his hand, a nimbus around his head, and great wings outstretched, who bade her rise and go to the help of France invaded by the stranger. Voices of exquisite sweetness mingled with this command. At night she recounted her vision to incredulous hearers. The artist has endowed the voices with the bodies of angels.

Bastien Lepage's famous painting of this subject is in the Metropolitan Museum of Art in New York.

M. Maillart was born in 1840, in the Department of L'Oise, France, and obtained the *Prix de Rome* in 1864, which enabled him to spend five years at the Villa Medicis. His successes at the Expositions have been many, and for eight years he has worn the red ribbon of a Chevalier of the Legion of Honor.

LANDSCAPE. PRINCESS IMRETSKII. (Russian School.)

The stream, swollen by autumnal rains, is threatening its low banks, and the dank, gray landscape and falling leaves present a scene of melancholy, which is relieved only by the appearance of the hunter and his dog beyond the stream.

This picture, the work of a talented amateur, was exhibited in the Woman's Building.





POMONA.

G. W. MAYNARD.

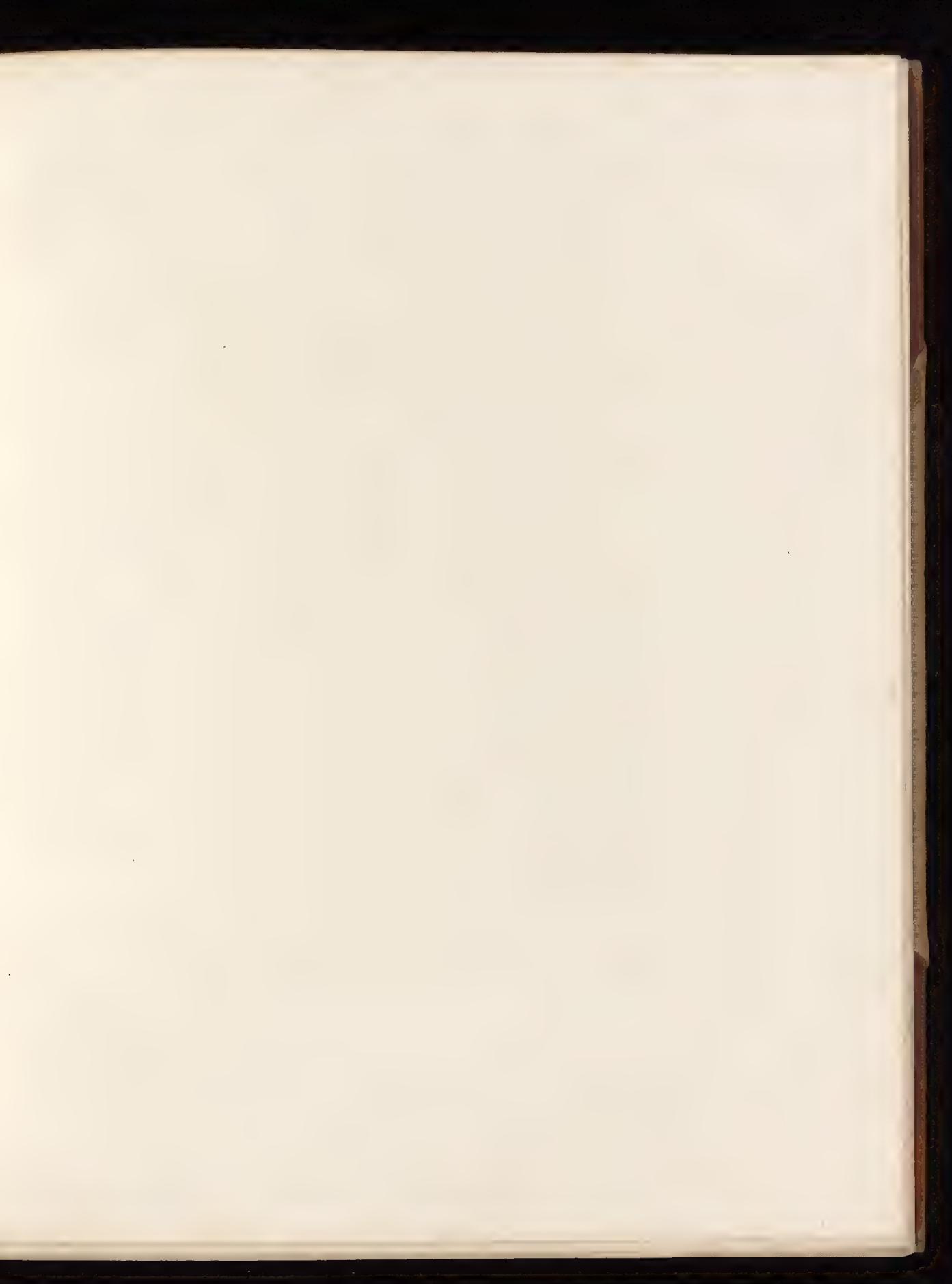
(American School)



G. W. MAYNARD

As befits such a goddess, Mr. Maynard's "Pomona" is a nymph in the full flower of womanhood, with low brow, languid eyes, and glorious locks. Not only is the dish she carries heaped with fruit, but the background is filled with rich, ripe clusters. Noticeably happy in the composition is the decorative use made of the ribbons which bind Pomona's hair and float gracefully in the air.

George Willoughby Maynard was born in Washington, D. C., in March, 1843. He studied at the Royal Academy of Fine Arts in Antwerp, from 1869 to 1873, and in 1878 entered the *École des Beaux Arts* in Paris, and later sent pictures to the *Salons* of 1879 and 1881. In 1882 Mr. Maynard returned to this country and settled in New York. He was President of the Salmagundi Club in 1885, and was elected to the National Academy in 1888. He has done much decorative work of importance, and his talent lent itself happily to the embellishment of some of the Exposition buildings.





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BRUNO LIPPEERS FOXES
Illustrated by M. P. M.

FOXES.

BRUNO LILJEFERS.

(Swedish School.)



A GONDOLA KIPI SOUTHWARD FROM THE
FINE ARTS BUILDING.

M. Bruno Liljeferes was born in Upsala, Sweden. Like his fellow-countryman Zorn, he has lived much in France, and is well known in the Paris studios. At the Paris Exposition of 1889 he obtained a silver medal, and his work has been such as to make it unnecessary for him to submit his pictures to the *Salon* Jury of Admission.

The artist seems to have caught the crafty fox off his guard; he has found him in his lair—rather a difficult task with so shy an animal. We are in lonely woods, far from the hunters and the hounds. The fox has left his hole, and with his mate is off for a hunt upon his own account. He has made a bold jump, and waits for his companion, who hesitates, and listens with ears erect and uplifted paw, as if some suspicious noise had reached her. M. Liljeferes seems to have made a profound study of foxes, and the fur is a masterpiece of painting.

REQUIESCAT. BRITON RIVIÈRE. (English School.)

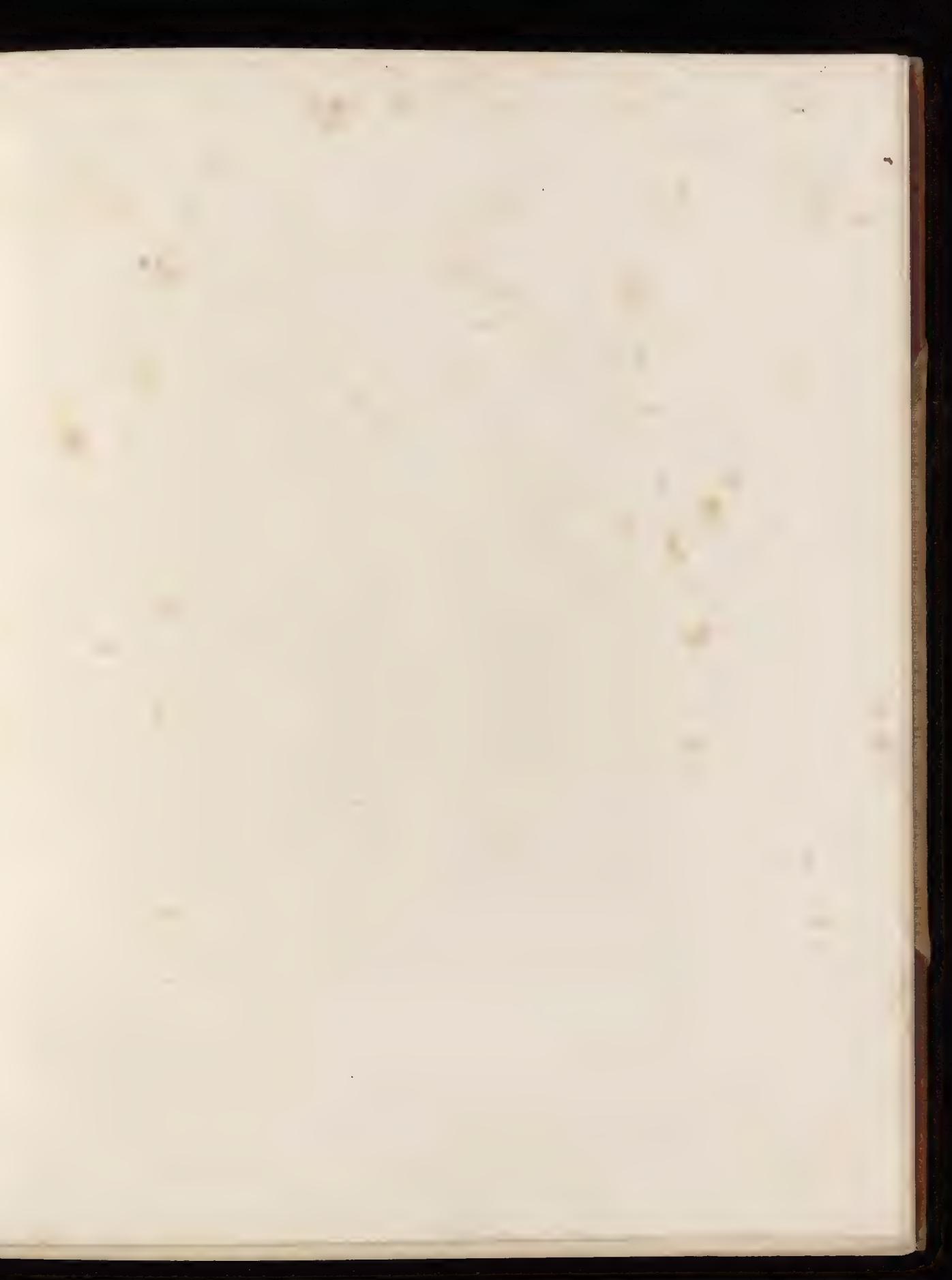
Briton Rivière, one of the most distinguished of the English painters of the day, was born in London, August 14, 1840. His father, William Rivière, was a teacher of drawing at Cheltenham College, and afterward at Oxford, where Briton took his degree in 1867. Previous to this, in 1859, he had shown two early paintings at the Royal Academy, but his work attracted comparatively little attention until he exhibited "The Poacher's Nurse," in 1866. In 1876 he obtained a medal at our Centennial Exhibition. In 1878 he was elected an A. R. A., and he became a full member of the Royal Academy in 1881. He has devoted himself to the painting of animal life in large part, but, like Landseer, in a sense, he has invested animals with human attributes. He has used them neither simply as material for a color scheme nor as incidents, but he has approached them in an entirely sympathetic attitude, and has emphasized qualities which they share in common with humanity. He has also chosen many mythological, religious, historical, and other themes, which have been treated in pictures of marked importance.

The sentiment of Briton Rivière's pictures is usually so clearly defined that explanation seems superfluous. There is nothing to be added to his expression of the dumb sorrow of this faithful bloodhound, whose head is raised wistfully toward the cold hand of the mail-clad knight—faithful even to the end.

REQUIESCAT.

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AUGUST HAGIORG EVENING
PHOTOGRAPH BY GUTHIL

EVENING.

AUGUST HAGBORG.

(S. Smith School.)



THE VIKING SHIP MOORED OFF THE
U. S. GOVERNMENT BUILDING.

The laborers are returning from the fields; the man has been swinging the scythe and the woman binding the wheat cut the day before. Twilight has come on, and the village is hidden by the evening mists.

This is the time that M. August Hagborg loves to choose for his simple incidents in the life of the poor. Born in Gothenburg, in Sweden, he early evinced a bent toward the French school, and, so far as subjects are concerned,

he may be compared to Jules Breton. His career has been a successful one. After reaping rewards all over Europe, he was made a Chevalier of the Legion of Honor in 1893.

NOON. E. DEBAT PONSON. *French School.*

It is noon; the husband is returning from the fields, his stick on his shoulder, his sabots in his hand. At the threshold of his house, which is shaded by a vine, his young wife, her infant on her lap, greets him with a smile. The house-dog welcomes him joyfully, the chickens peck about at his feet undisturbed, and the team of oxen which he has brought from the field stand waiting.

CANAL AT AMSTERDAM. K. KLINKENBERG. *(Dutch School.)*

The painter of this quaint bit of the life and architecture of picturesque Amsterdam was born at The Hague, January 14, 1852. He studied art under Christoffel Bisschop, and presently, opening a studio at The Hague, he began to make himself felt as a painter of city views, especially of scenes in The Hague, Amsterdam, and Rotterdam.

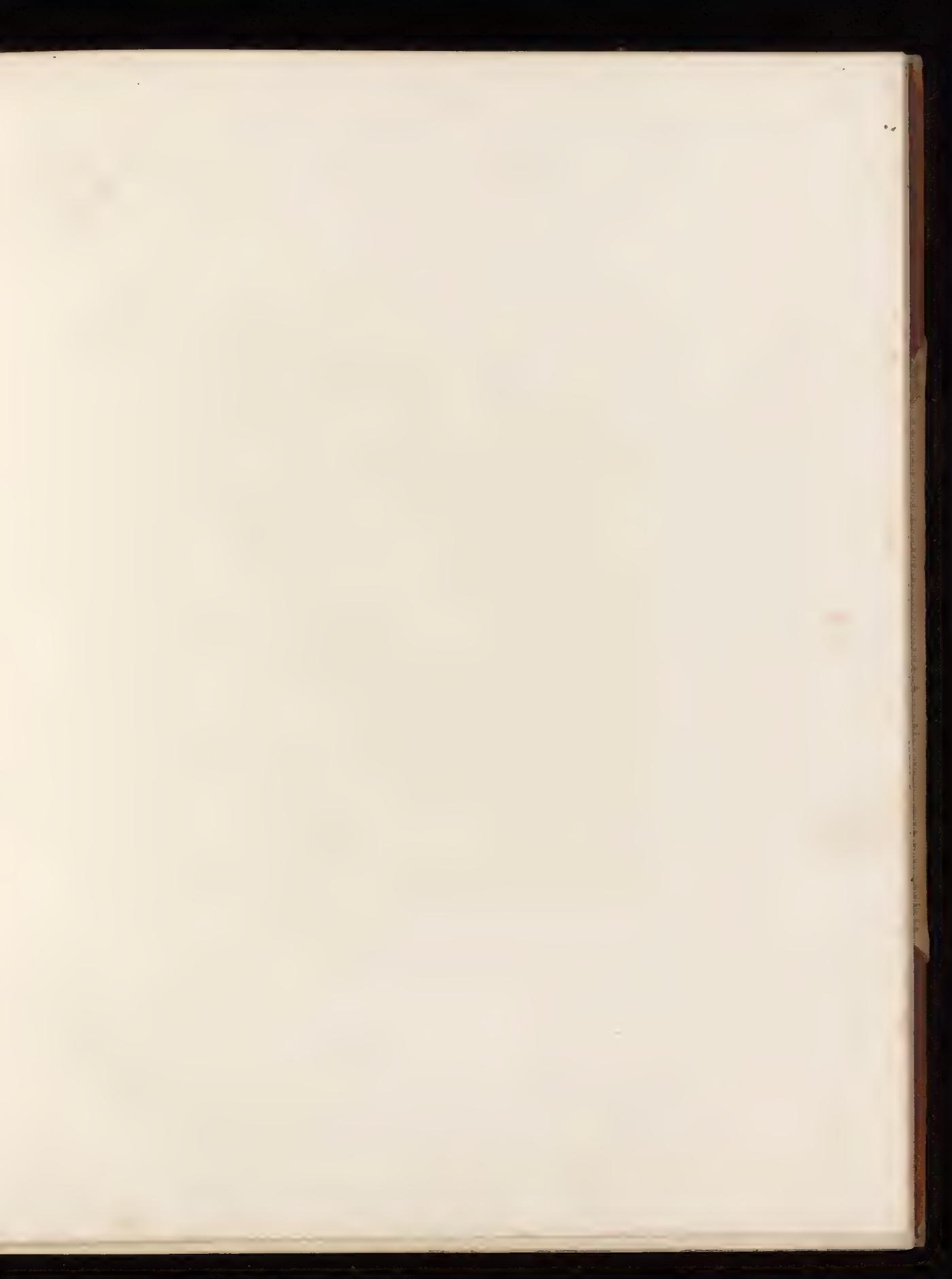




NOON

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OPRIMO TERRAMISI AND MARKET AT SYNA
... MARCH 1860, 11



ADRIANO FERRARESI

BIRD MARKET AT SIENA.

ADRIANO FERRARESI.

(*Italian School.*)

The late Adriano Ferraresi, who was born in Rome, in 1851, was one of the most gifted artists of the modern Roman school. His early education was obtained in Florence, where he was sent to college by his father to study law, but his bent toward art was so decided that in 1867 he obtained leave to return to Rome, where he studied under Prof. Minardi. He soon distinguished himself among his fellow-students, and scored success after success in every branch of art that he attempted, including historical painting, fresco, distemper, etching, painting on porcelain and glass, modeling, and architecture. His versatility was remarkable. The revival of the ceramic art in Rome was due to his noble efforts and skill, and he produced many masterpieces.

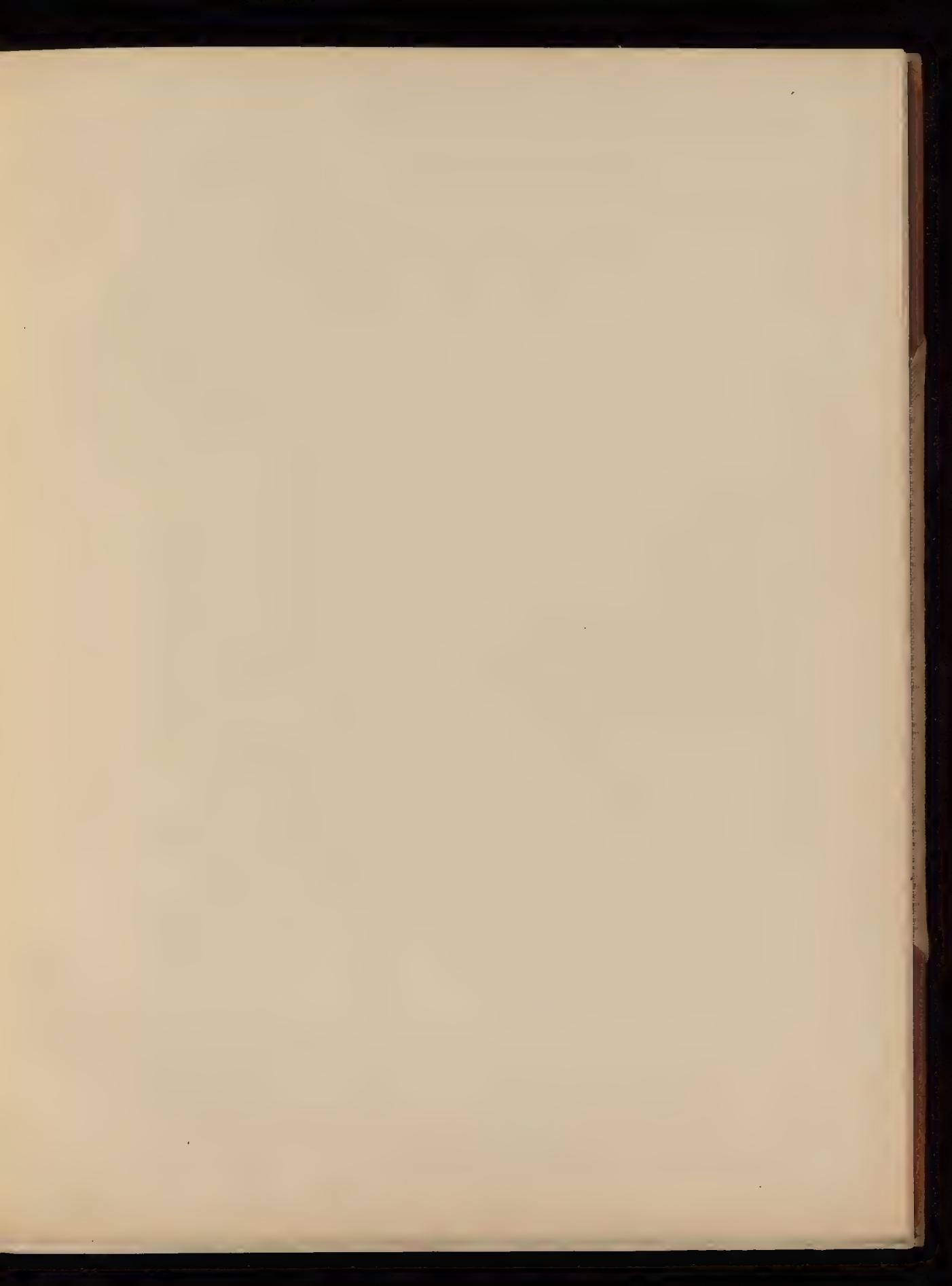
Signor Ferraresi was one of the founders of the International Art Association in Rome, where for many years he held the office of librarian, his invaluable early classical training making him specially fit for this task. The founding of the Woman's Professional School at Rome, a model of its kind, was due also to his great love for art. In it he taught drawing for sixteen years. The "Bird Market at Siena"—also called "The Falconer"—which we now reproduce, was painted for a competition, and won for him membership in the Roman Society of Painters in Water Color. This charming work, whose noble simplicity of composition, purity of drawing, and delicacy of coloring make it a gem of *genre* painting, is a faithful reproduction of the Siena costumes of the fifteenth century, and a true rendering of every historical detail. The youthful lord and his lovely bride, who stroll happily through the tortuous streets of old Siena, were suggested to the artist by those two immortal verses of Dante in his Divine Comedy, in which the great poet has idealized the tender and pathetic legend of Pia dei Tolomei.

CHRIST WALKING ON THE WATER. E. DUEZ. (*French School.*)

Following the system of transposition of certain painters of the modern naturalistic school, M. E. Duez, who occupies a distinguished position among French artists, has adopted in his interpretations of the Scriptures the costume of the present day. Some sailors, fishing out at sea, perceive a strange light, which is as yet only a luminous column. They hurry to the prow of their vessel: soon a human figure is defined, which takes the form of Christ clothed in white and surrounded with a nimbus of light, and appears to them walking on the water. The horizon is illuminated, and the green expanse of the sea reflects the celestial radiance.

CHRIST WALKING ON THE WATER.







SALAMMBO.

P. SINIBALDI

(French School.)



P. SINIBALDI

Notwithstanding his Italian name, the artist was born in Paris, and has studied with Cabanel, and Alfred Stevens, the Belgian painter who has spent his life in France. M. Sinibaldi is about thirty years of age. He obtained the recompense known as "La Bourse de Voyage" at the Exposition of 1888.

The story of the historical romance Salammbo, a work of one of the fathers of contemporary romance—M. Flaubert—has inspired many of our works of art.

The daughter of Hamilcar has left her palace in the pale moonlight and is invoking Tanit on the grand terrace, from which all Carthage appears to view. At her feet lies the city, with its white terraces and black cypresses. Some vessels with three banks of oars are at anchor in the port, and along the horizon the sea reflects the moon.

RENT DAY. ALFRED KAPPES. (American School.)

The old couple, who dole out their hard-earned silver coins so carefully and regretfully, are excellent types of a generation fast disappearing.

Alfred Kappes was born in 1850, in New York, of German parentage, and managed to study art in the night schools of the National Academy of Design while making his own living in business. Nearly twenty years ago his sympathetic sketches of negro life began to attract notice. In 1887 he was awarded the Hallgarten prize at the Academy, but was not able to receive it because he had passed the eligible age. He is an associate of the Academy of Design, a member of the Society of American Artists, and of the American Water-Color Society.





THE TWO GUIDES.

WINSLOW HOMER

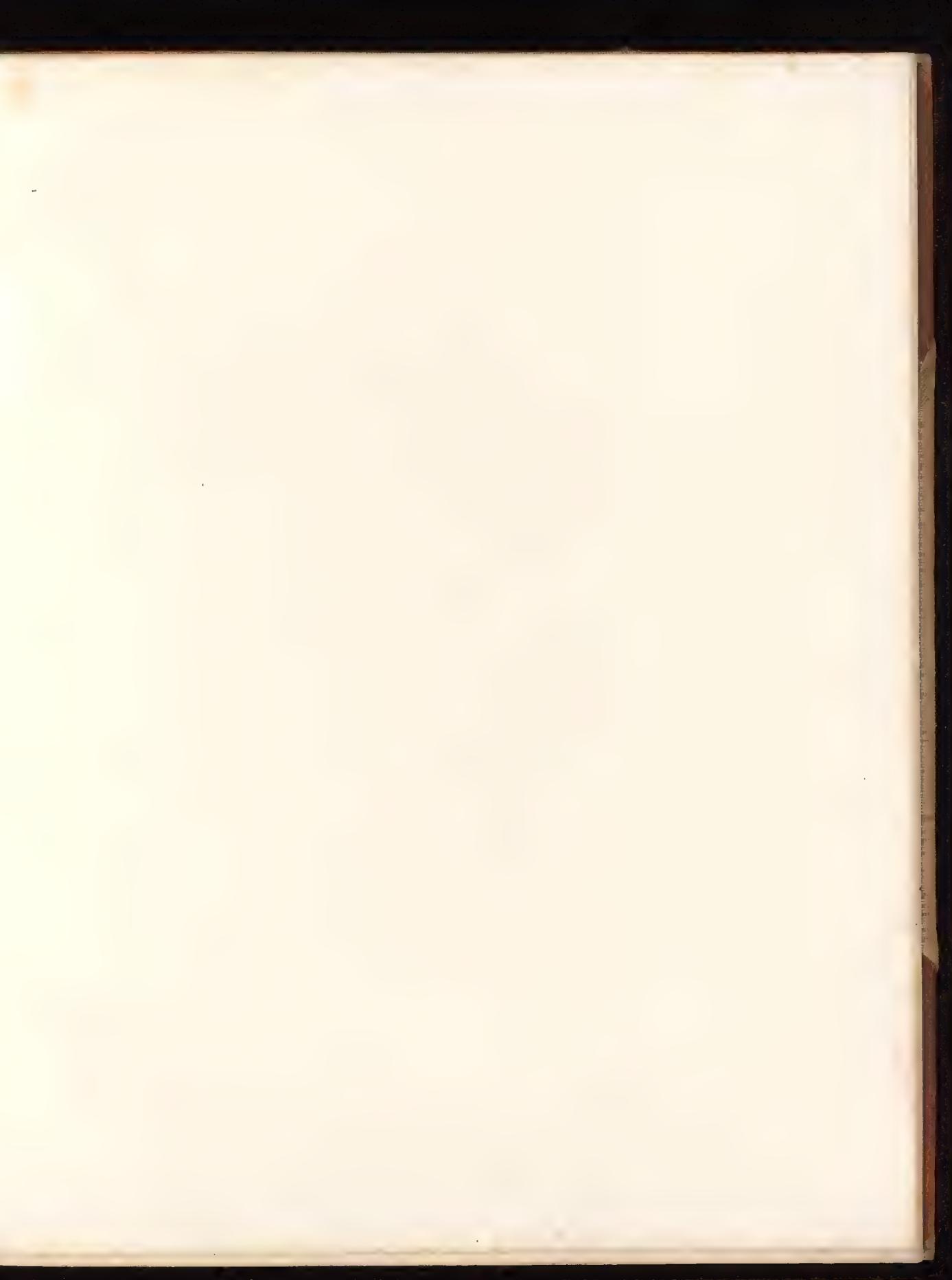
(*American School.*)



WINSLOW HOMER

In Mr. Winslow Homer's "The Two Guides" the artist has painted one of the veterans of the Adirondacks, whose acquaintance he made in the woods. The old man bears his years well, even by contrast with the stalwart young fellow who will take up the work so admirably done by the generation of guides and trappers now fading away. Only those who frequent the North Woods know how much of the comfort and safety of visitors depend upon the efforts and accomplishments of these guides, who must be at once servants and hosts, ready to do the hard work of carrying and camp-making by day, and to while away the evening hours with tales of the chase and wonderful fish stories. Mr. Homer has expressed his love of the woods and the men of the woods in a score of good pictures. Judging by the foliage, the shrubs and ferns, summer is well over; it may be early October, from the color of those clouds hanging over the face of the nearest peaks. The crowd of visitors has gone, leaving the wilderness at the height of its beauty to the deer and the occasional guide.

Winslow Homer was born in Boston, in 1836, and, after a few months' study in New York, began to draw war scenes for the illustrated papers. During recent years he has painted many notable coast and marine pictures. He has a studio in Maine.





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AXEL JUNGSTEDT : RAILROAD LABORERS.

PHOTOGRAPH BY F. E. L.

RAILROAD LABORERS.

AXEL JUNGSTEDT.

(*Swedish School*)



PORCH, FINE ARTS BUILDING.

In the light and color of a perfervid summer day the stalwart figures of these laborers are relieved and silhouetted as sharply as if the scene were laid in Morocco instead of the North. Theirs is the monotonous task of loading barrows in the blazing gravel pit and trundling them up an improvised way to the "dump" or roadbed above. On the left, one man repairs a disabled barrow, and another argues with the contractor regarding some detail of the work. The landscape is barren. The figures and their environment represent the hard, prosaic toil which fills so large a part of modern life, but it is the toil which has preceded the opening of continents and Civilization's conquest of Nature. The artist has followed the creed of the realists and painted what he has seen before him.

Axel Jungstedt, a member of the brilliant group of Swedish painters who held our amateurs at Chicago, lives and paints in Stockholm, but, like Zorn and others of his brethren, he is a citizen of the world. He has studied in Paris. The problems of light and air have interested him, and very naturally, for the northern summers, with their clear atmosphere and luminous skies, show a rare brilliancy of color. The high key of so many pictures in the Swedish Section involved no slavish following of the so-called impressionists of France. It was France that gave the initial impulse, no doubt, but the painters of Sweden were prompt to take the hint, and to set themselves to the interpretation of light and air in their own way.

INTEMPERANCE. THÉOPHILE EMMANUEL DUVERGER. (*French School*)

In a garret, into which the light scarcely penetrates and where everything speaks of want, a man still young and strong, besotted with drink, is leaning against a table, holding a bottle in his hand. His wife, stretched on a pallet, is nursing her infant; an older boy, with the thoughtlessness of childhood, is playing on the floor. The eyes of the sick woman, which have no longer any tears to shed, are gazing into vacancy. Intemperance is the cause of all this misery.

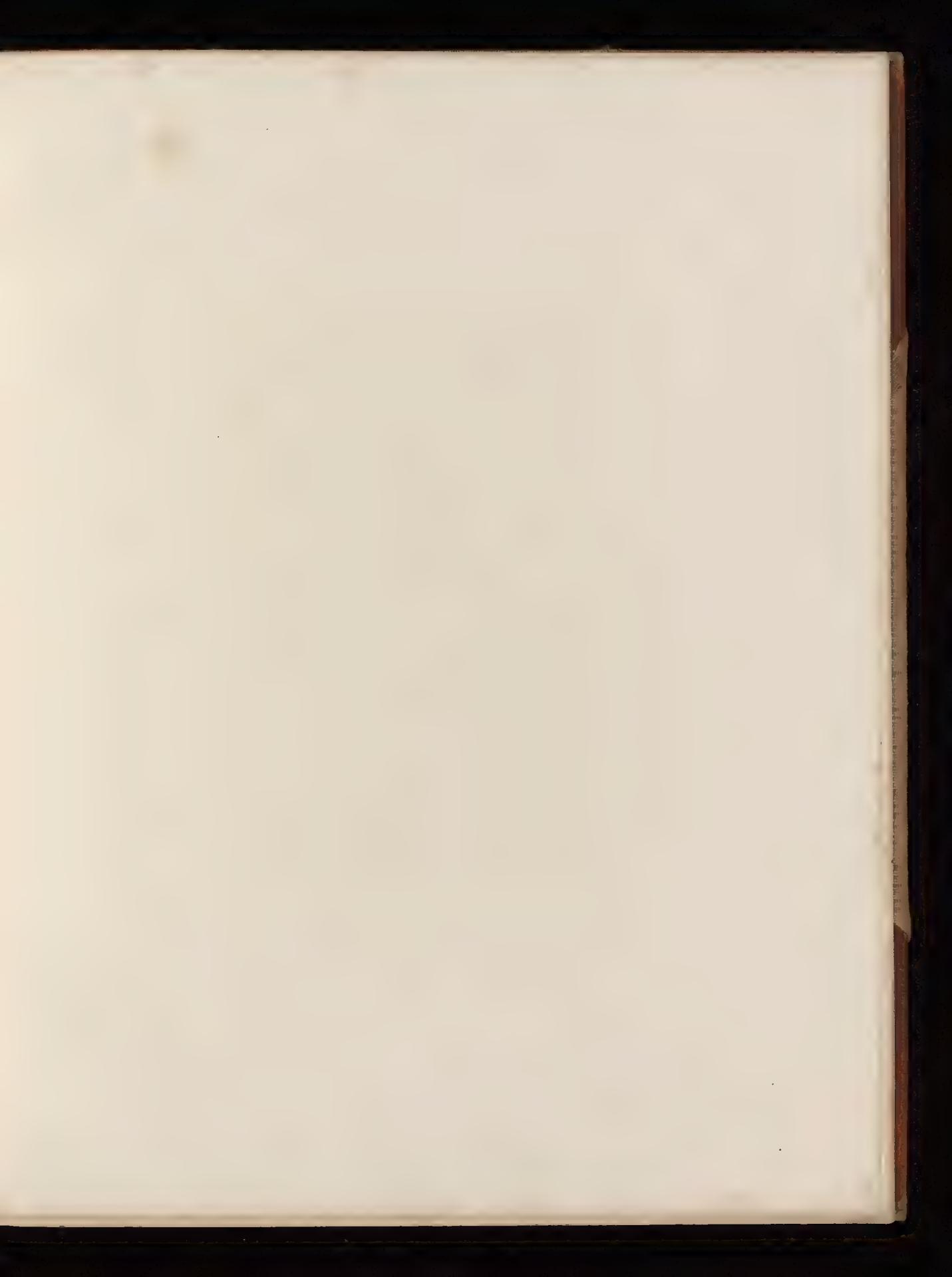
M. Duverger was born at Bordeaux, September 17, 1821. His *genre* paintings gained medals in 1861, 1863, and 1865, and two of his pictures are in the Luxembourg Museum.



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J. D. PIROZIA

INTEMPERANCE.





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he often treats in his

The charm of these

is perfect technique and
and for him the memberships

of the French Academy and of the Royal Society

Colours. He has succeeded to occupy a prominent place in
and the International Exposition. The Melbourne International Ex-
position of 1880 he won a gold medal, and other awards were won at
in Rome, where his oil and water colours exhibited at the World's Colum-
bian Exposition of 1893 were especially remarkable. In the characteristic
peinture à l'huile of the seventeenth century the cloth has been
laid over the dining-table, where a solid repast is about to be served to the
body of luncheoners, loaded with a rich booty, are just returning from raiding
a neighbouring town, only guarded by the opposite faction. Undoubtedly the fair
hostess has been successful in eliciting the heart of the never *contente*, who most gallantly
represents her with a choice of fine pieces, the best of the booty.

He is artist before all a Munich school, and his home is in that city. His
theme is just as well as can be gained a first-class diploma of honor at

the Munich Academy. Illustrated in this picture of
among the scenes of the life of Jesus, the author, a painter of the first rank, has always
the subject with a decided originality, and depicts a mode
of life and manners which are peculiarly Jewish.

P DR TOMMASI : THE BEST OF THE BOOTY
PRIVATE COLLECTION

THE BEST OF THE BOOTY.

PUBLIO DE TOMMASI.

(Italian School.)



PUBLIO DE TOMMASI

Publio de Tommasi was born in Rome, in 1850. He entered the Academy of St. Luke, where he finished the regular course with remarkable success, winning the highest awards in every class. Prof. Papotti, the famous portrait painter of the time, was his next teacher.

De Tommasi has a distinct preference for the *peinture de genre*, whose varied subjects he often treats in his favorite medium, water colors. The charm of these compositions, derived from his perfect technique and masterly coloring, has gained for him the memberships

of the Royal Belgian Society of Painters in Water Colors and of the Roman Society of Water Colorists. His works have never failed to occupy a prominent place in the principal national and foreign expositions. The Melbourne International Exposition of 1881 brought him the gold medal, and other awards were won at Dresden, Rome, and Chicago. Of his four works exhibited at the World's Columbian Exposition, the one before us is especially remarkable. In the characteristic *corps de garde* of a feudal manor of the seventeenth century the cloth has been laid over the rustic oak table, where a solid repast is about to be served to the body of lansquenets, who, loaded with a rich booty, are just returning from raiding a neighboring citadel badly guarded by the opposite faction. Undoubtedly the fair hostess has long since subdued the heart of the fierce *condottiere*, who most gallantly presents her with a rich necklace of fine pearls—the best of the booty.

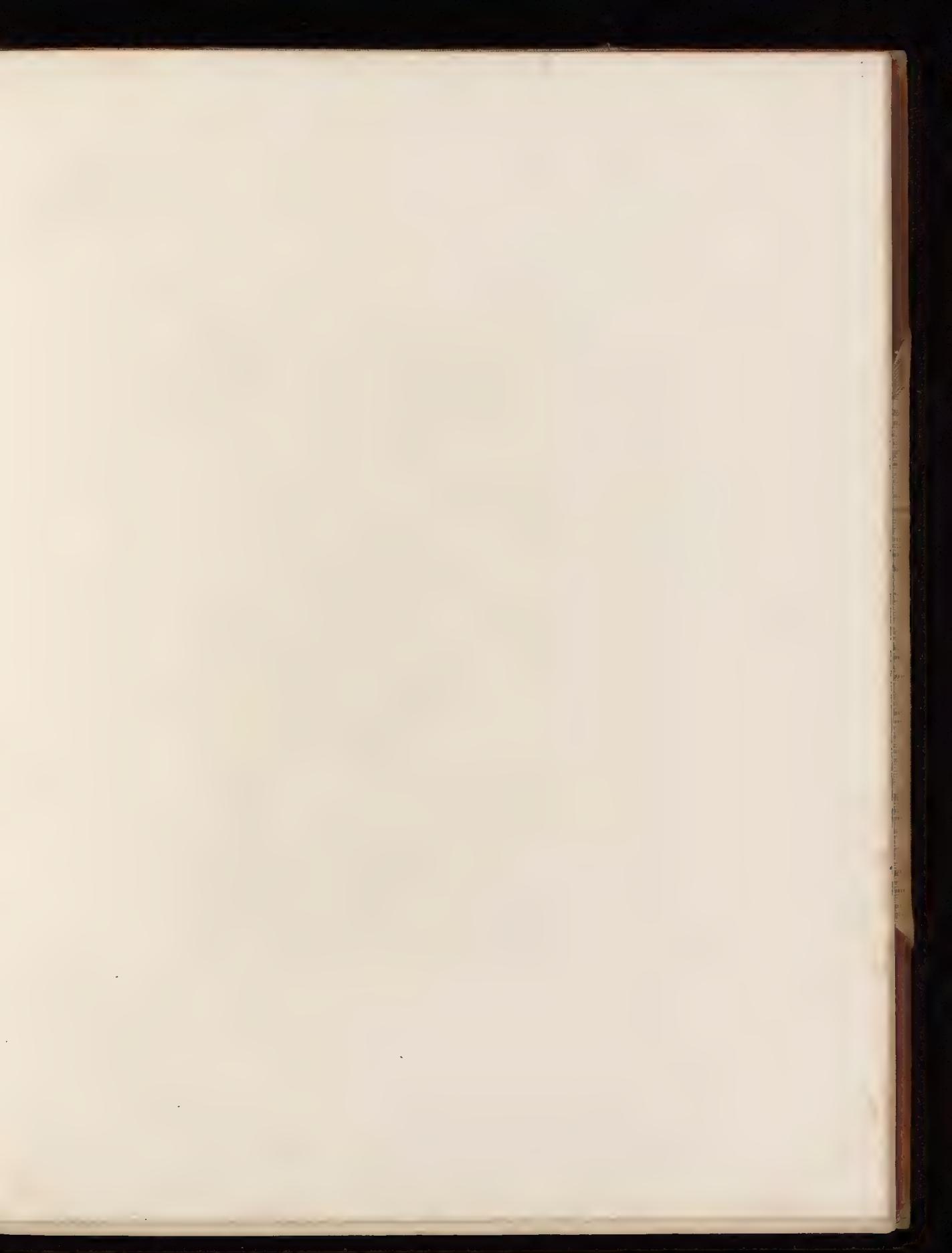
SALOME. G. PAPPERITZ. (German School.)

This artist belongs to the Munich school, and his home is in that city. His favorite theme is historical *genre*, and he gained a first-class diploma of honor at the "German Exhibition" in London.

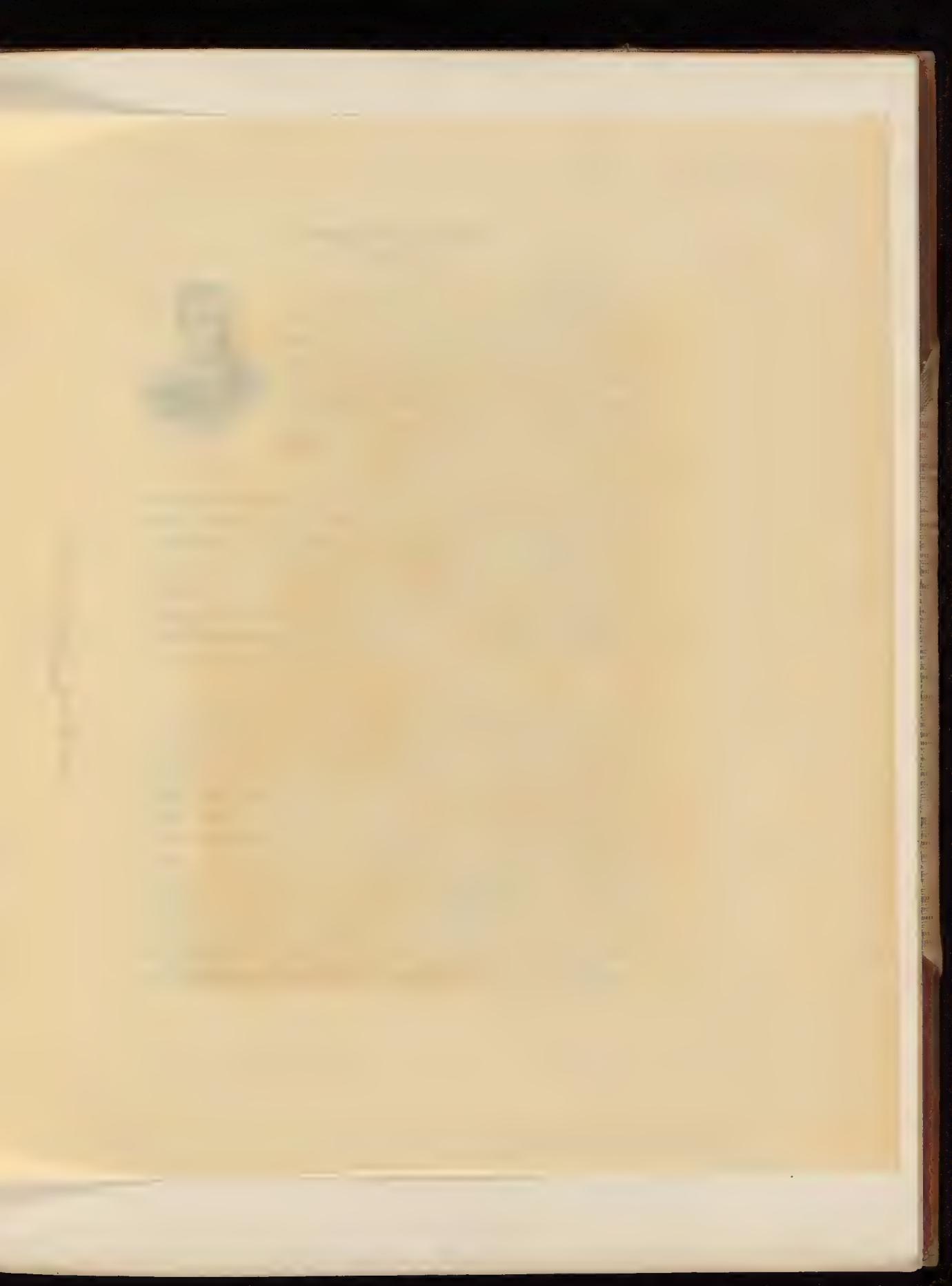
The episode of the history of Christian martyrs, illustrated in this picture of Salome bearing the head of St. John the Baptist in a golden charger, has always been a favorite subject with painters and sculptors. The "Salome" of Henri Regnault, to cite a modern instance, has been popularized in every country by reproductions. Herr Papperitz shows a beautiful type of the Oriental Jewess. The scene is laid in the fortress which was the residence of Herod, the Roman Governor of Judea.



SAIOMT







FRIEDRICH VAN UHDE · A SELLING BEE IN HOLLAND
PHOTOGRAPHY BY F. VAN UHDE

A SEWING BEE IN HOLLAND.

FRITZ VON UHDE

(*German School*)



F. VON UHDE.

Herr F. Von Uhde ranks to-day among the most distinguished of Germany's painters. He was born in Wolkenburg, Saxony, May 22, 1848. As an artist he is noted for work in two very different fields. Thus, he paints quiet interior scenes in which the effects of light and shade constitute the chief charm, and in contrast to such work he paints religious pictures, wherein he invests his modern figures, placed in modern interiors, with the sentiments and spirit of the Saviour and his disciples.

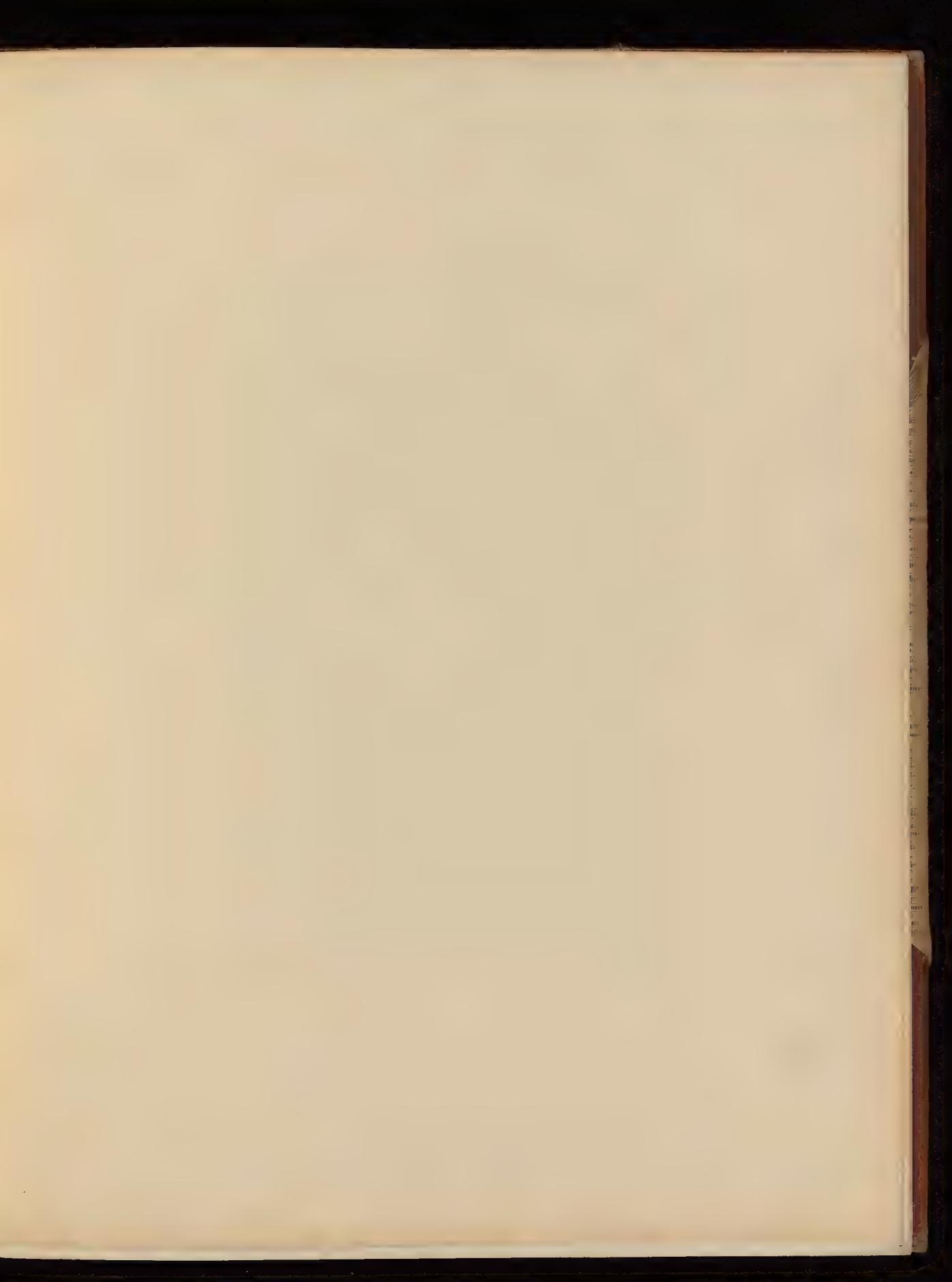
In this instance the painter introduces us into a Dutch house in the land renowned for neatness and the supply of fine linen in every family. The busy scene is flooded with light entering at the wide window. Everything suggests peace and prosperity. The young girls bend over their work. One turns for an instant to listen to the gossip of a newcomer; the other three listen, but without losing a stitch or a word. Through the open door, upon the sill of which is the family cat, we see another room, where the household servant is arranging the linen. The picture is reproduced by the courtesy of L. Crist Delmonico, who lent it for exhibition at Chicago. The artist obtained a prize at the Paris Exposition of 1889, and was made a Chevalier of the Legion of Honor.

THE NAROVA ROADS. A. MECHTCHERSKI. (*Russian School*.)

The painter of this picture, Arsseni Ivanovitch Mechtcherski, was born in the province of Tver, in 1831. He entered the Academy of Fine Arts of St. Petersburg in 1854, and from 1857 to 1859 he studied under Calame, in Geneva. He obtained several medals. In 1859 he received a fellowship from the Academy and continued his studies under Calame, and afterward in the Crimea. He was elected to the Academy of Fine Arts in 1864, and became a professor there in 1876. Later, he was elected President of the Association of Russian Painters of St. Petersburg. In the pictures of this veteran professor the mannerisms—even to the coloring and choice of subjects—of his master are seen, although Mechtcherski portrays Nature in the wild, mountainous regions of the Caucasus as well as on the coast of Finland. A good idea of his style may be seen in this picture of the roads at the mouth of the Narova, the river which separates the province of St. Petersburg from that of Esthonia. The day is a fine one in summer. Most frequently, however, Mechtcherski selects tempests or days of contrasting sunshine and storm.

THE NARVA ROADS.







CHRISTMAS BELLS.

EDWIN H. BLASHFIELD.

(*American School*)



EDWIN H. BLASHFIELD.

Here is a serious imaginative work, and one, too, which is characterized by vigor as well as grace and a splendid sense of power and movement. The architectural details of the picture—the heavy stone walls, with their grotesque gargoyles, the massive wooden beams strapped with steel to which the bells are attached—throw into relief the beautiful figures of the angels.

Edwin Howland Blashfield was born on Christmas day, 1848, in New York, and after some training at the National Academy of Design he went to Paris, in 1867,

and became one of the most noted of the American pupils in Bonnat's studio. After several years of study abroad Mr. Blashfield returned to America, exhibiting first "The Minute Men," and another painting of a Revolutionary theme. The artist's fine imagination and rare culture have inclined him to ideal subjects, and his serious and noble art is held in honor by the appreciative. Mr. Blashfield was elected a member of the National Academy of Design in 1888, and he is also a member of the Society of American Artists. In recent years he has devoted a good deal of attention to decorative compositions for elaborate interiors, in which he has been extremely successful. His admirably conceived decoration of a dome in the Liberal Arts Building was a distinguished feature of the art of the Exposition.

THE QUARTETTE. I. M. GAUGENIGL. (*American School*)

It is safe to assume that the scene of Mr. Gaugengigl's interesting picture, "The Quartette," is the music room of some old-time château—presumably in Germany. Music is a serious affair to these country gentlemen, who find the greatest artistic pleasure of their lives in a Haydn or Mozart quartette. The critical amateurs who linger near the door evidently appreciate the importance of the moment. Chamber music to-day is a lost art as compared with the time when every gentleman was taught some musical instrument as an accomplishment.

I. M. Gaugengigl was born in the little town of Passau, in 1856. He studied in Munich, and came to America in 1879 and settled in Boston. He devotes himself chiefly to Old World pictures with marked success, and sends an occasional painting back to European exhibitions.

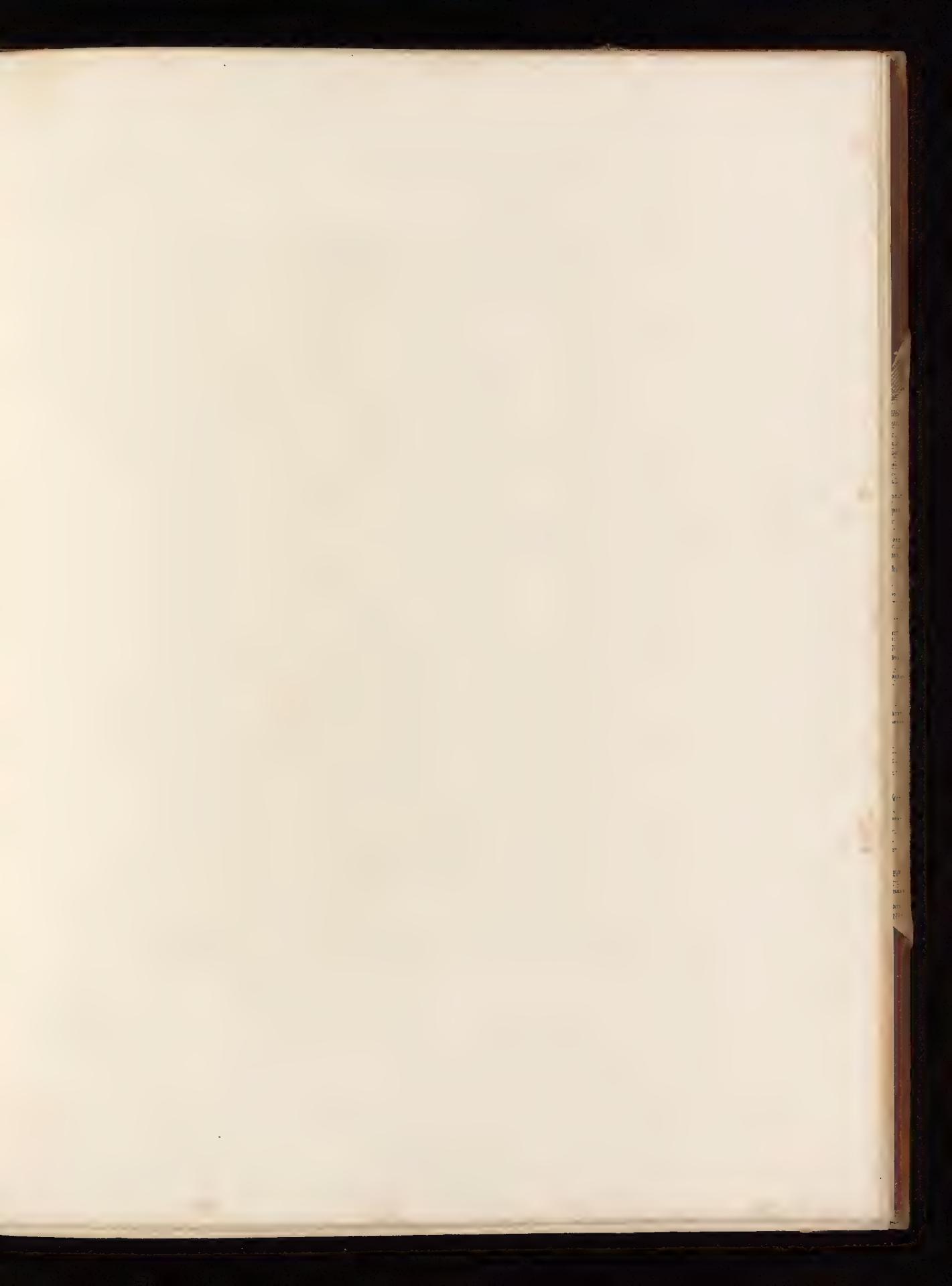


I. M. GAUGENIGL.

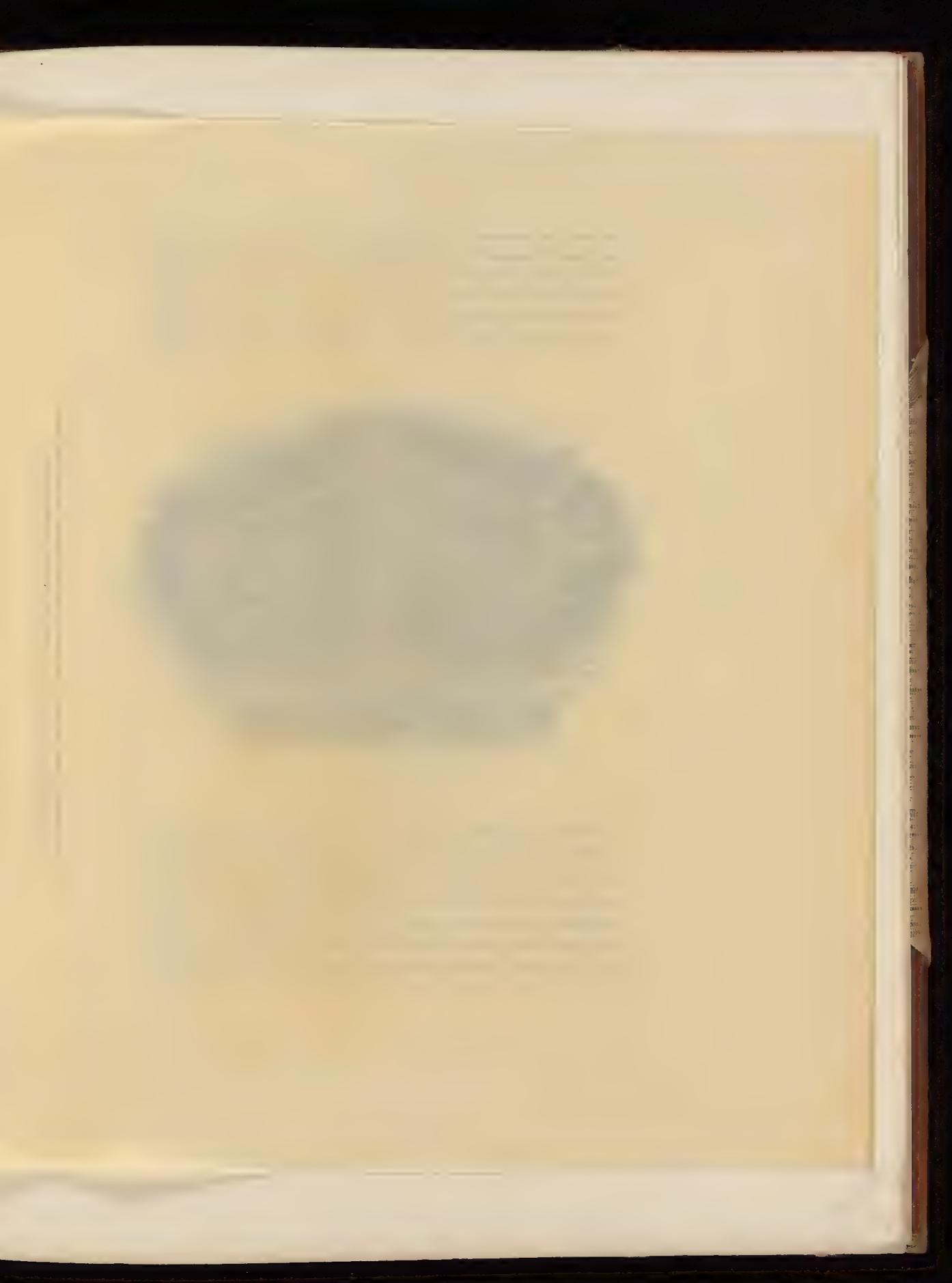
I. M. & A. G. S. & C. L.

THE QUARTETTE.









*VIEW TO THE NORTHEAST FROM THE ROOF OF THE WOMAN'S BUILDING, SHOWING THE BRAZILIAN BUILDING
AND OTHER FOREIGN BUILDINGS, THE MARINE CAFE AND THE FISHERIES BUILDING.*

was given. The nature of the woods and fields had conquered the artist, the nature of the cities was not to leave him indifferent. Brascassat, Troyon, Rosa Bonheur—the great survivor of this epoch—have painted the creatures of the forests and the pastures; and in the puissant hands of our immortal Barye, sculpture abandons its nude models, or those draped by gods or goddesses, to make the lion roar haughtily, the carnivorous animals of the cat tribe crouch, and the reptile writhe.



A GROUP ON THE AGRICULTURAL BUILDING.
PHILIP MARTINY, SCULPTOR.

This audacity did not fail to disturb opinions accustomed to an equipment of grace, solemnity, noble subjects, and formal attitudes. The classical school, properly so called, continued to have its disciples, who retain a certain popularity, and whose historical and mythological conceptions do it credit, as the time-honored sobriety of their method makes them the guardians of the cult. Among these are Blondel and Abel de Pujol, so little esteemed now, so greatly admired in their day; Schnetz; Thomas Couture, who aimed at uniting classic dignity with romantic idealism; Dubufe the elder, and Edouard Dubufe, whose portraits have

resisted the ravages of time ; Alexandre Hesse, Robert-Fleury, Benouville, Lehmann, Charles Louis Müller, Comte, and others.

We have now come to 1855. Paul Baudry was to reflect honor on French decorative art. Alexandre Cabanel, who has recently died—the painter of feminine grace and elegance—had already distinguished himself. With him had arisen a whole constellation of artists, who are still living, some of whom have attained reputation and others the highest honors—Jean Gigoux, Hébert, Gérôme, T. Barrias, Bouguereau, Jalabert, Lenepveu, and Langée. But along with these—opposed to them, perhaps—artists of great reputation, independent in style struggled—Decamps



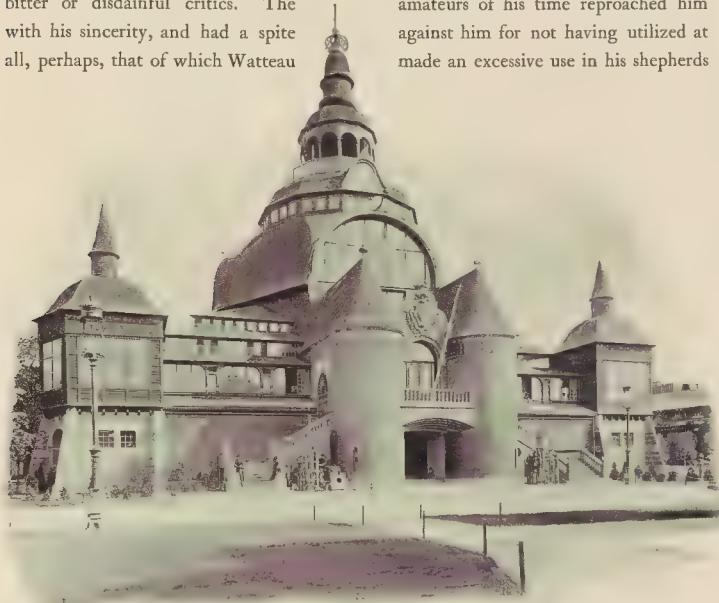
INTERIOR OF THE ELECTRICITY BUILDING.

the Orientalist, Tassaert the painter of poverty, and Courbet the realist, who rebelled against the school, and who boldly dared to exhibit his stone-breakers side by side with nymphs and Veneres; Courbet, whose art was not without power in spite of its heaviness, but whose fine painting can not disguise his want of imagination and tender feeling. Ah, this latter quality! who had it in a more profound degree than our admirable Millet? His genius has illustrated the tendency, more apparent every day of our age, to be attracted by the simple beauty of Nature. He sings the humble humanity, that, bound closely to the earth, the universal

mother, seems like an unconscious and plantlike growth from it. The peasants are not statues astray in the landscape, but sunburned toilers with horny hands, who pass by, repose, or labor in the vast and silent solitude of the plain; and his work is a grand harmonious whole, at the same time that it is a calm and magnificent hymn chanted in simple tones to the Nature of the God of simple people. The fanciful bidding up of the works of Millet—who died in want—which is now the rage in both hemispheres, has avenged him only on the memory of bitter or disdainful critics. The

amateurs of his time reproached him against him for not having utilized at all, perhaps, that of which Watteau

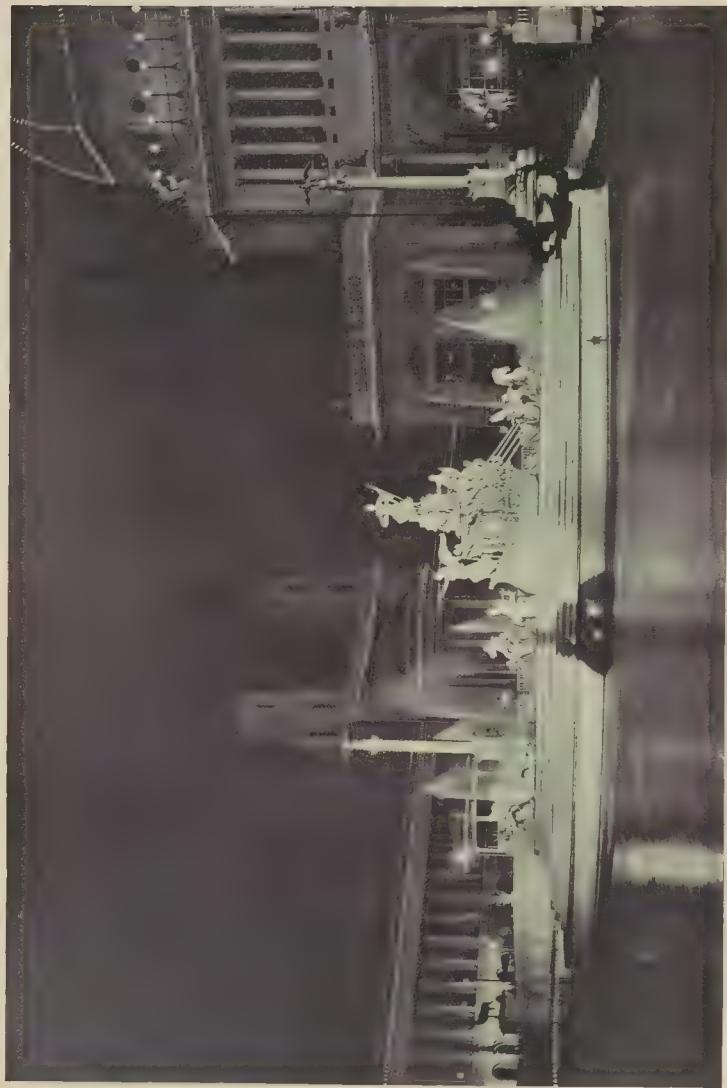
made an excessive use in his shepherds



SWEDISH BUILDING

and shepherdesses. But Providence has the sense of equilibrium, and a painter was to appear among us who was to conceive the same subjects and present them in a delightful vision of perfect poetry and rural grace—I mean Jules Breton, who, before Millet and long after him, assured to the peasant the right to enter the drawing-rooms of society.

But for a long time past an incomparable master had illustrated national art. Following no tendency, satisfied to be himself—that is to say, a better artist—



THE MAC MONIES FOUNTAIN ILLUMINATED BY A SEARCH LIGHT AT NIGHT.

he multiplied his little pictures and his large masterpieces, marked by delicacy of execution, willful preciseness, and severe beauty of style, and on canvases of a few centimetres he has made the imperial epocia live. Meissonier, who died only two years ago, had been preceded to the tomb by A. de Neuville, the striking painter of battle pieces; but there still remains to us Édouard Detaille, his pupil, who is at the present day the first painter of the French army.

Ah, this nineteenth century—how much it will have witnessed and inspired! In the same way that the idea occurred to it to go forth into the country, Art began to look out of the window to see its contemporaries pass by. It painted *paletois*

in the atmosphere of the street. Let

Manet that we owe this
this Manet really?

artist rather than
painter than an
specially acute
guished the cir-
coloring and
objects in va-
the relative values
precursor, gifted
ful, opened the
school, the so-
school, which
men who are still
who are on the high

It had as its first
page, whom Fate

the full flower of his genius,
the service of the new

and acquired a solid edu-
has been conquered; it

brilliant results by Gervex, Duez, Roll, the potent delineator of crowds; by Lher-
mitte, whose animated landscapes are of such admirable force; by Cazin, the gentle
painter of rosy twilights; and by Besnard, the head of a school himself, and who,
a magician full of charm, plays with reflected lights as with cascades of precious
stones. There are, besides, Rix, Binet, Brouillet, Albert Tourie; Tournes, the vibrant
painter of the south of France; Montenard, who imprisons the sunshine within
the four sides of a picture; Billotte, who has rendered the shimmer of the pale

us not forget that it is to
attempt. What was
I will answer: An
a painter; and less a
eye—yes, an eye of
vision, which distin-
cumambient air, the
the decollation of
rious lights, and
of tones. This
rather than skill-
door to a whole
called *plein-air*
has at its head
struggling, but
road to success.

chief Bastien-Le-

snatched from us in
and who, employed in
studies, learned technique
cation. But this domain

has been explored with



ABUNDANCE.
Group on Corner Pavilion, Administration Building
KARL BITTER, SCULPTOR.



LAGOON AND WOODED ISLAND AT NIGHT

Including in its beginning men of talent like Jules Lefebvre, Dagnan-Bouveret, L. Olivier Merson, Jean-Paul Laurens, Doucer, Benjamin-Constant, Chartran, François Flameng, Adrien Moreau, Aimé Morot, and others, it counts men of transcendent genius like Bonnat and Carolus-Duran, those two masters of modern portrait painting, who would in themselves suffice to save any epoch; Henner, who makes the divine whiteness of a woman's form, luscious as the pulp of a flower, emerge so deliciously from the shadow; and, finally, Puvis de Chavannes, that paladin of the ideal, who, in colossal compositions of exquisite sweetness, evokes an ideal world in which pass elysian figures—a world which is animated, as it were, by a serene soul that is at once that of a good painter, a tender philosopher, and a sensitive poet.

But the contemplation of the treasures we have ought not to keep us from remembering those who are our hope. It is certain that the present epoch is one of transition. Dying traditions may claim our regret; new principles have a right to a cordial reception from us. It is indubitable that we are more and more attracted by the reality of things, by truth of

moonbeams in the deserted suburbs; and an artist of exceptional individuality, Raffaelli, whose incisive pencil has painted his epoch, rendering it, without concessions to its style, in telling strokes.

And contemporary art preserves its fine independence and all the vanity of its eclecticism.



DECORATING THE LIBERAL ARTS BUILDING
PORTRAIT OF WALTER MM IWIN
DRAWN BY GARI MELCHERS

attitude and of expression, by the means employed; and this in painting as well as in sculpture and in architecture, which makes a frank use of iron. The so-called impressionist school, which has disciples like Degas, Sisley, Pissaro, and Renoir, bears within it fecund germs, by which we shall profit. Yet, despite the force of this current found yesterday, and to which many of our artists and *littérateurs* have committed themselves, who knows but that we are on the point of entering on a new epoch of mysticism? The human mind has these sudden turns, and thus the picture of Jean Béraud, "The Descent from the Cross," may be a presage as well as an emblem.

"*Que verra, verra,*" as the proverb says. Be this as it may. To return to the sentiments expressed at the beginning of these lines, we will say that the age which has given birth to David, Ingres, Delacroix, Barye, Millet, Meissonier, Puvis de Chavannes, to these geniuses, so complete and so diverse, may with serenity give place to another, wish that it may do as well, and go to sleep in the bosom of departed ages.



PORCH, MINNESOTA BUILDING.
Showing Group of Hiawatha and Minnehaha, contributed by
the School Children of the State.

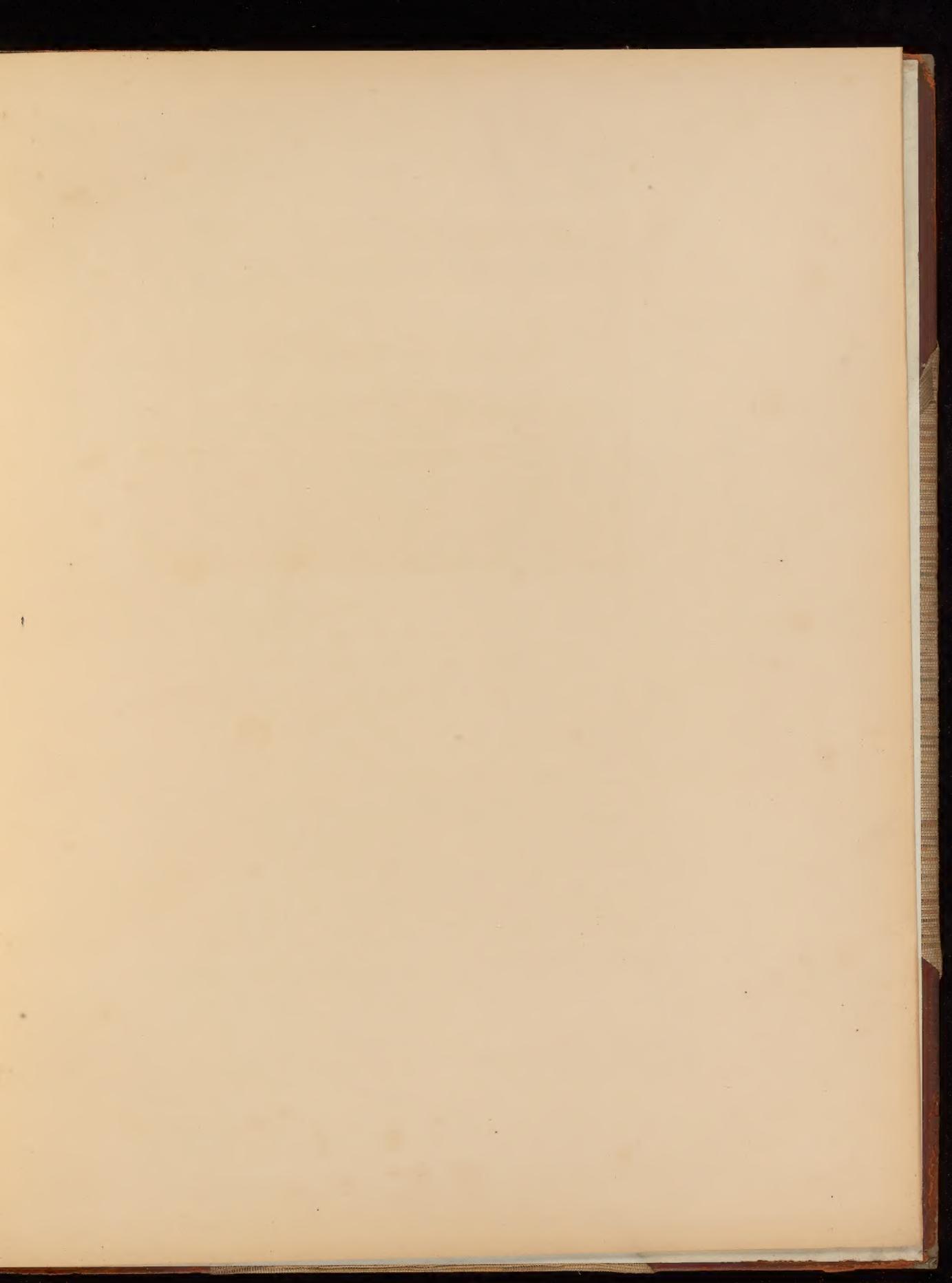


LA RABIDA

ENGLISH ART

BY HUMPHRY WARD, ART CRITIC OF THE LONDON TIMES.

IT is much less easy to give a general account of English art, or of English literature, than to do the same with regard to France, or great periods of Holland or northern Italy, for one good reason among many—that in those countries the chain of tradition is immeasurably closer and stronger than here. When a clever American critic—Mr. Brownell—writes of French art, he finds the subject classified to his hand, the filiation clearly defined, the relation of school to school and of movement to movement not to be mistaken. The reason is, that the intellectual element in French art is the predominant element, and that, however varied the manifestations, the line of intellectual descent of the art of one period from that of its forerunners is logically clear. To the Frenchman, generalization comes naturally—it is in the blood; to the Englishman, it is only to be attained in rare instances, as the result of special training. As Mr. Arnold and many other critics have said, the greatness of English literature comes from the men of genius who adorn it; it is a literature of genius, and therefore, so to speak, a literature of happy accident. French literature, on the other hand, is a



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